

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **THIRD**
DOCTOR

THE COMPLETE HISTORY



THE CURSE OF PELADON,
THE SEA DEVILS, THE MUTANTS
AND THE TIME MONSTER





BBC

DOCTOR WHO

THE COMPLETE HISTORY

THE CURSE OF PELADON

THE SEA DEVILS

THE MUTANTS

THE TIME MONSTER

BBC
DOCTOR
WHO
THE COMPLETE HISTORY

EDITOR JOHN AINSWORTH
EDITORIAL ASSISTANT EMILY COOK
ART EDITOR PAUL VYSE
ORIGINAL DESIGN RICHARD ATKINSON
COVER AND STORY MONTAGES LEE JOHNSON
PRODUCTION ASSISTANT PETER WARE
ORIGINAL PRODUCTION NOTES ANDREW PIXLEY
ADDITIONAL MATERIAL JONATHAN MORRIS, RICHARD ATKINSON, ALISTAIR MCGOWN
WITH THANKS TO ROGER ANDREWS, JOHN ATKIN, ALAN BARNES, RICHARD BIGNELL, DAVID BRUNT, CHRIS CHIBNALL, PAUL CONDON, JAMES DUDLEY, DEREK HANDLEY, MARCUS HEARN, DAVID J HOWE, NIC HUBBARD, RICHARD LATTO, BARRY LETTS, STEVEN MOFFAT, KIRSTY MULLEN, PHIL NEWMAN, JON PREDDLE, JUSTIN RICHARDS, GARY RUSSELL, JIM SANGSTER, TOM SPILSBURY, MICHAEL STEVENS, MATT STREVEANS, STEPHEN JAMES WALKER, JO WARE, MARTIN WIGGINS, SUE WILSON, BBC WALES, BBC WORLDWIDE AND BBC.CO.UK
MANAGING DIRECTOR MIKE RIDDELL
MANAGING EDITOR ALAN O'KEEFE

BBC Worldwide, UK Publishing :
DIRECTOR OF EDITORIAL GOVERNANCE NICHOLAS BRETT
DIRECTOR OF CONSUMER PRODUCTS AND PUBLISHING ANDREW MOULTRIE
HEAD OF UK PUBLISHING CHRIS KERWIN
PUBLISHER MANDY THWAITES
PUBLISHING CO-ORDINATOR EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcworldwide.com/uk--anz/ukpublishing.aspx

**Partwork Authority,
Marketing and Distribution :**
Hachette Partworks Ltd
Jordan House
47 Brunswick Place
London N1 6EB
www.hachettepartworks.com

MANAGING EDITOR (HACHETTE) SARAH GALE
PUBLISHER (HACHETTE) HELEN NALLY

Distributed in the UK and Republic of Ireland by Hachette Partworks Ltd & Marketforce.

Printed in Spain ISSN 2057-6048 ALL RIGHTS RESERVED



© 2018 Panini UK Ltd

The editor's policy is to use papers that are natural, renewable and recyclable products and made from wood grown in sustainable forests. The logging and manufacturing processes are expected to conform to the environmental regulations of the country of origin.

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS, DALEKS, CYBERMAN and K-9 (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under license. BBC logo © BBC 1996. Doctor Who logo © BBC 2009. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K-9 image © BBC/Bob Baker/Dave Martin 1977. All images © BBC. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead person or institutions is intended and any such similarity is purely coincidental. Nothing printed within this publication may be reproduced in any means in whole or part without the written permission of the publisher. This publication may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition.

Contents

THE CURSE OF PELADON

8 INTRODUCTION	10 STORY	14 PRE-PRODUCTION	19 PRODUCTION	30 POST-PRODUCTION
32 PUBLICITY	33 BROADCAST	37 MERCHANDISE	39 CAST AND CREDITS	40 PROFILE

THE SEA DEVILS

44 INTRODUCTION	46 STORY	52 PRE-PRODUCTION	57 PRODUCTION	68 POST-PRODUCTION
69 PUBLICITY	71 BROADCAST	75 MERCHANDISE	78 CAST AND CREDITS	80 PROFILE

THE MUTANTS

84 INTRODUCTION	86 STORY	92 PRE-PRODUCTION	100 PRODUCTION	110 POST-PRODUCTION
112 PUBLICITY	112 BROADCAST	114 MERCHANDISE	115 CAST AND CREDITS	116 PROFILE

THE TIME MONSTER

122 INTRODUCTION	124 STORY	130 PRE-PRODUCTION	136 PRODUCTION	146 POST-PRODUCTION
148 PUBLICITY	148 BROADCAST	151 MERCHANDISE	152 CAST AND CREDITS	154 PROFILE

156

INDEX



'LETT'S AND DICKS WERE
LOOKING FOR WAYS TO ALLOW
THE DOCTOR TO ONCE AGAIN
JOURNEY TO OTHER WORLDS
AND TIMES.'

Welcome

In 1969, producer Barry Letts and script editor Terrance Dicks inherited not only a new Doctor from the outgoing *Doctor Who* producer Derrick Sherwin, but a new format for the whole show.

At the end of the 1969 series, the Doctor is exiled to Earth by his own people the Time Lords, and his ability to travel through space and time in the TARDIS is taken from him.

Sherwin disliked the way the Doctor jumped around the universe and was keen to ground the Doctor's adventures in a recognisable near-future Earth, restyling *Doctor Who* as an action adventure series with more than a hint of James Bond. However, having sewn the seeds for *Doctor Who*'s 1970s makeover, Sherwin departed for pastures new.

Although Letts and Dicks didn't share Sherwin's dislike of *Doctor Who*'s original format, they were obliged to follow through on Sherwin's plans as the wheels had already been set in motion. However, they soon realised that the new format was quite limiting, and although ingenious ways were found to push the boundaries, by the 1971 series, they were looking for means to allow the Doctor to once again journey to other worlds and times.

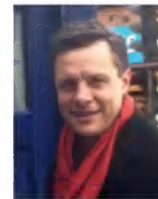
The principal device used to facilitate the Doctor's occasional escapes from his exile, was for him to be sent on missions by the Time Lords. This idea was road-tested with *Colony in Space* [1971 – see Volume 17] in which the Doctor is despatched to the planet Uxarieus.

Obviously pleased with 1971's single extraterrestrial adventure, Letts and Dicks

called upon the Time Lords on two further occasions for the 1972 series, sending the Doctor and Jo to Peladon in *The Curse of Peladon* [1972 – see page 6], and Solos in *The Mutants* [1972 – see page 82].

With the 1972/3 series, and the 10th anniversary story *The Three Doctors* [1972/3 – see Volume 19], Dicks and Letts decided to go one step further, rescinding the Doctor's exile entirely and once again allowing him to travel freely in the TARDIS. Nevertheless, and despite his freedom, the Doctor is seen to maintain his ties to Earth and his friends at UNIT. It is not until after his regeneration at the end of *Planet of the Spiders* [1974 – see Volume 21], which also coincided with another change of production team, that the Doctor again embraces his role as a wanderer in time and space.

John Ainsworth – Editor



Below:
The Doctor introduces Jo to a strange new world in *Colony in Space*.





THE CURSE OF PELADON

► STORY 61

Under the control of the Time Lords, the TARDIS takes the Doctor and Jo to Peladon where a delegation of aliens is considering admitting the planet to the Galactic Federation. However, someone is determined to prevent this at any cost!





Introduction

Right:
The Doctor
takes Rose to
New Earth for
a glimpse of
the far future.

Peladon has the unusual distinction of being a planet that *Doctor Who* has visited more than once. Skaro, Telos and Gallifrey recur, but chiefly owing to their association with Daleks, Cybermen and the Time Lords. It happens more often these days: the Tenth Doctor liked taking his companions to New Earth (*New Earth* [2006 – see Volume 51], *Gridlock* [2007 – see Volume 55]); both the Ood Sphere (*Planet of the Ood* [2008 – see Volume 58], *The End of Time* [2009 – see Volume 62]) and Trenzalore (*The Name of the Doctor* [2013 – see Volume 74], *The Time of the Doctor* [2013 – see Volume

75]) have had a portentous draw; and the 50th Anniversary mini-episode *Night of the Doctor* took us back to Karn – first seen in *The Brain of Morbius* [1976 – see Volume 24]. Such a return visit, however,





'THE STORY HAS A FLAVOUR
OF THE PAST AND THE FUTURE.'

would have been surprising in the 1970s. Two years after *The Curse of Peladon*, it was followed by a sequel: *The Monster of Peladon* [1974 – see Volume 21].

It might be considered a little unusual that this story is set on another planet at all – considering how the Third Doctor spent much of his tenure exiled to Earth. Surprisingly, however, Jon Pertwee's Doctor visits about as many alien worlds as the Second Doctor. It's interesting to note that all of the first three Doctors spend most of their time on Earth: the First more often than not back in history, the Second favouring the future, and the Third most often some time close to the present day...

The Curse of Peladon takes us as far away from the Pertwee era's regular territory. It not only takes us off-world, but has a flavour of the past *and* the future. A primitive royal court exhibits the same kind of political intrigue seen in Hartnell stories like *The Crusade* [1965 – see Volume 5] and *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7]. And, at the same time, we're reacquainted with the Ice Warriors – stand-out monsters from two of Troughton's forays into the future.

This story plays with our expectations in all sorts of ways. It *is* unusual, but all the better for it... ■

EPISODE ONE

In the storm-ravaged citadel of Peladon, King Peladon is informed by his Chancellor Torbis that the delegate from Alpha Centauri has arrived. His High Priest, Hepesh, thinks the King's plan for Peladon to join the Galactic Federation will bring the curse of Aggedor upon them. After Torbis leaves the throne room, he is attacked and killed by a savage beast. [1] Hepesh declares that the spirit of Aggedor has risen.

The TARDIS lands on a narrow ledge on the cliff beneath the citadel. The Doctor and Jo emerge seconds before the TARDIS tumbles down the mountainside. [2]

King Peladon greets the green, one-eyed delegate from Alpha Centauri. Alpha Centauri is alarmed to hear that Torbis has been killed, but the King assures him that they are in no danger.

Jo discovers a cave in the mountainside, leading to a tunnel.

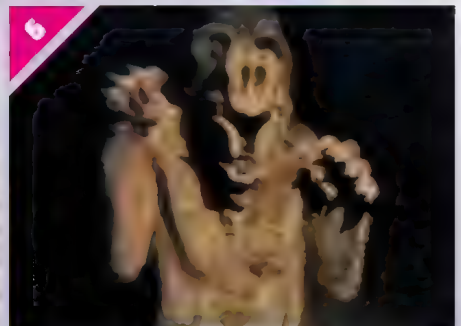
Hepesh leads Centuari to the delegates' conference room, where another delegate, Arcturus, is waiting for them. [3] Arcturus shows that it is capable of self-defence.

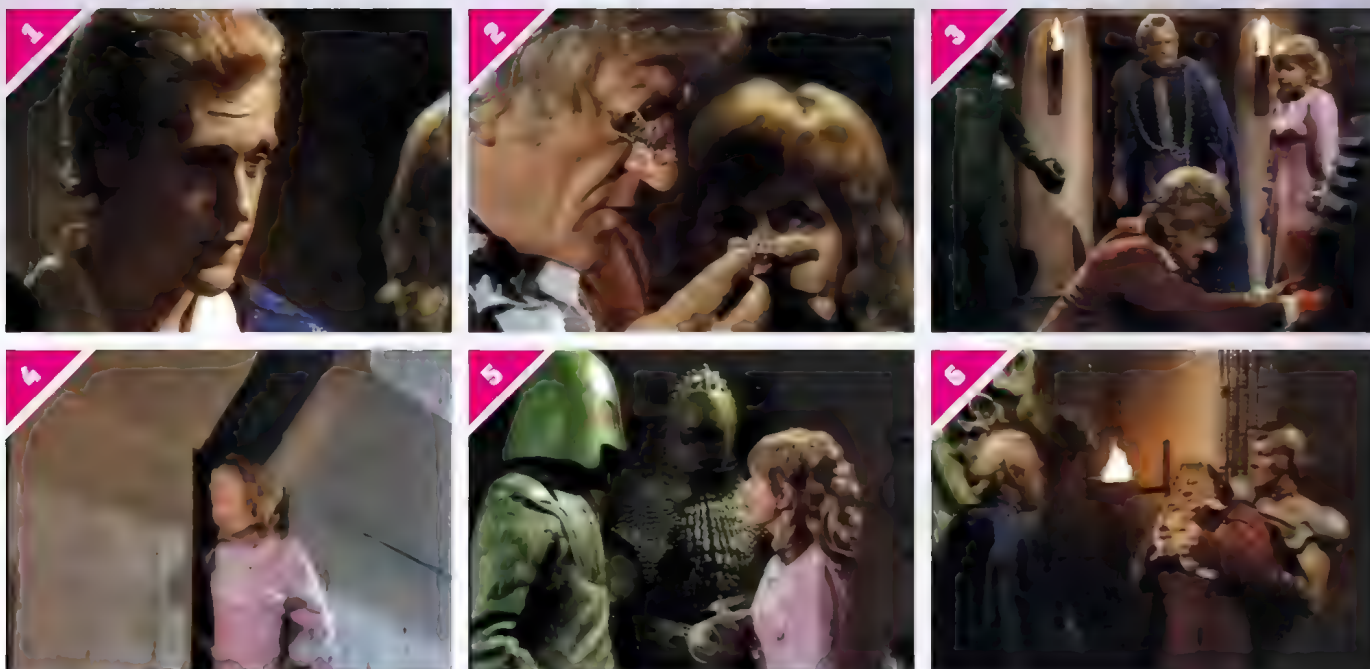
The Doctor and Jo proceed down the tunnel, coming to a shrine to a bear-like animal. Then they find a concealed entrance, which leads them into the citadel where they see a figure in green armour – an Ice Warrior! [4]

The Ice Warrior is an aide of the Martian delegate, Lord Izlyr, who has joined the other delegates in the throne room. Hepesh tells them about the legend of the royal beast of Peladon, Aggedor.

The Doctor and Jo are captured by guards and brought into the throne room. The delegates assume the Doctor is the delegate from Earth and he goes along with it, greeting the King and presenting "Princess Josephine of TARDIS". [5]

Izlyr suggests that they withdraw to the delegates' conference room. But as they leave the throne room, a statue of Aggedor topples towards them... [6]





EPISODE TWO

The Doctor pushes the delegates aside as the statue crashes to the floor. The King bids the delegates to return to the throne room and entreats them to stay. Jo slips away to examine the remains of the statue, then quietly returns. The Doctor and the delegates adjourn but the King requests that Jo remain behind. He tells her that his mother was an Earth woman, so there is a bond between them. [1]

In the shrine, Hepesh tells the King's champion, Grun, to kill the Doctor.

Jo shows the Doctor an item she found amongst the rubble; the electronic key for a spaceship. [2]

They hear an alarm, and rush to the conference room where Arcturus is in distress. Someone has removed part of his life support system. [3] The Doctor manages to rewire the circuits to save him. Jo sneaks into the Ice Warriors' quarters

where she finds the servo-junction unit from Arcturus' life support. Then an Ice Warrior, Ssorg, discovers her.

Arcturus recovers, but says he can't remember who attacked him. The Doctor leaves and encounters Grun on his way. Jo has been locked in the Ice Warriors' quarters, but she escapes by climbing out of the window and along a ledge and in through the next window. [4]

Grun leads the Doctor down into the tunnels, then there is a savage roar and Grun runs off.

Seeing the monster, Jo runs into the Ice Warriors. Izlyr returns Jo to his quarters, and tells her that the attack on Arcturus could not have been fatal. [5]

In the tunnels, the Doctor is attacked by the beast of Aggedor. He runs into the shrine, where Hepesh is waiting with Grun. He accuses the Doctor of defiling the holy temple. [6]

The Doctor is brought before the King, who informs him that the punishment for his crime is death.

EPISODE THREE

Jo appeals to the King to save the Doctor, and the King says there is an alternative – for the Doctor to face trial by combat. The Doctor accepts. He will face the King's champion, Grun.

Alone with Jo, the King says he would be able to do more if he had someone by his side, and asks her to marry him. [1]

In the delegates' room, Arcturus tells Izlyr and Centuari that what is happening is a conspiracy between Peladon and Earth to destroy Federation unity. [2]

Hepesh shows the Doctor a map of the tunnels, offering to let him leave with Jo. Hepesh believes the Federation will enslave Peladon. [3]

Izlyr and Ssorg speak to Jo in their quarters. Izlyr tells her that he has vetoed the delegates' decision to leave. The Doctor saved his life when the statue fell;

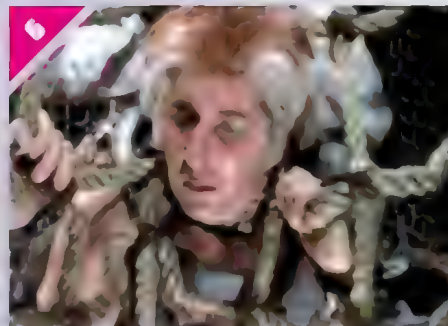
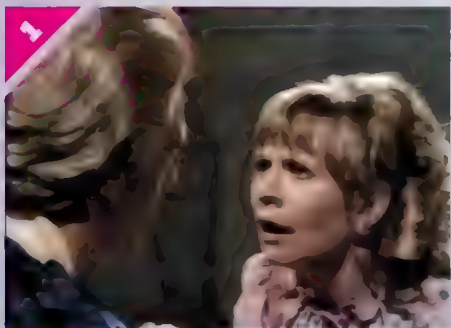
now he intends to repay the debt. They're unaware Arcturus is listening in...

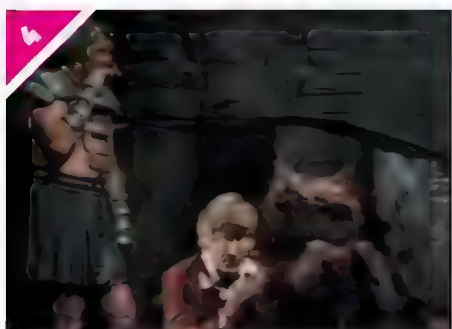
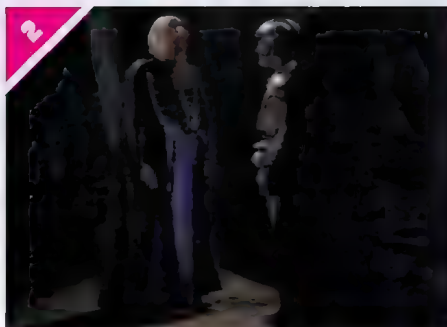
The Doctor's cell is left unguarded and he heads into the tunnels, following Hepesh's map. It leads him directly to the beast of Aggedor. The Doctor tames the beast with a spinning mirror and a lullaby. [4] Jo interrupts them and waves a torch at the beast, which runs off.

The Doctor and Jo return to the throne room. "Aggedor is no spirit, your Majesty, but a truly noble beast," says the Doctor. "But his power is being used falsely to prevent any chance that you may have of entering the Galactic Federation." [5]

Hepesh says that this merely a ruse to delay the Doctor's trial by combat. The Doctor is taken to a pit beneath the citadel, where he climbs in, along with Grun. The Doctor evades Grun's blows and tangles him in the pit netting. [6]

The King signals the end of the contest. Arcturus extends his weapon ready to fire and a shot rings out...





EPISODE FOUR

The shot was from Ssorg's sonic gun, which destroys Arcturus.

The King, the Doctor, Jo and the delegates reconvene to the throne room. The Doctor deduces that Arcturus and Hepesh were working together; Hepesh was responsible for the faked attack on Arcturus and had promised him Peladon's mineral deposits. [1]

Hepesh flees into the tunnels where he meets the guard captain. Together they plan to take control of the citadel. [2] Grun interrupts them and, after a struggle, Hepesh knocks Grun unconscious.

The delegates and Jo agree to give the King their support. Izlyr asks Jo if she is sure the Earth government will ratify her decision, given that she is about to marry the King.

The Doctor finds Grun, who writes a letter 'H' in the dust to indicate who attacked him. [3]

The guard captain and his men rush into the throne room. The guard captain holds a sword to the King's throat, forcing the King's guards to surrender.

The Doctor and Grun approach the beast of Aggedor, which the Doctor tames again using his mirror and a lullaby. [4]

Hepesh enters the delegates' room, informing them to accompany him to the throne room. Once there, Hepesh tells them to leave the planet. Then the Doctor enters with the beast of Aggedor. [5] Hepesh orders the beast to kill the Doctor but instead it mortally wounds the High Priest. Hepesh tells the King he only wanted to save their world and dies.

The Doctor takes Jo to the conference room where the TARDIS is waiting. The King arrives and asks Jo to stay but she tells him she can't. The Doctor and Jo are about to join the King's coronation procession when they see a woman claiming to be the official Earth delegate [6] and they make a hasty exit in the TARDIS.



Pre-production

Above:
King Peladon
with his
champion,
Grun, and High
Priest, Hepesh.

After an entire season of Master stories set predominantly on twentieth-century Earth, producer Barry Letts and script editor Terrance Dicks wanted a partial return to the 'monster stories' of the 1960s when planning the 1972 series in early 1971; they also wanted to get the Doctor away from Earth again, despite his exile there by the Time Lords. The ever-popular Daleks and the Silurians (from *Doctor Who and the Silurians* [1970 – see Volume 15]) were both nominated for return visits, along with the return of the Ice Warriors, last seen in *The Seeds of Death* [1969 – see Volume 14] (the scripts for which were heavily rewritten by

Dicks). In spring 1971, the creator of the Ice Warriors, Brian Hayles, submitted two possible storylines to the *Doctor Who* team; *Doctor Who and the Brain-Dead* and *Doctor Who – The Shape of Terror*.

Doctor Who and the Brain-Dead concerned an attack on Earth by the Ice Warriors being repelled by the Doctor and UNIT. The Martians' latest weapon was the 'Z' beam which, when used to freeze the human brain, could produce zombies servile to the Ice Warriors. The Martians took over a network of communications satellites to spread the effect of the ray across the Earth.

In *The Shape of Terror*, the Doctor and Jo arrived in the TARDIS at Pi Delta 6, an

advanced research station on the planet Medusa Centaurus. The station had been attacked by pirates, with a newly arrived rescue mission believing the TARDIS crew was responsible. The true culprit was a cell of protoplasm called the Energid which could fuse its nucleus to human minds. The storyline made use of a small cast, limited sets, no exterior filming and presented a confined whodunnit in the style of Agatha Christie. Dicks was unenthusiastic about both ideas, although noting the cheapness of the latter.

Alien delegates

On Monday 1 March 1971, Brian Hayles attended a brain-storming session with Letts and Dicks and outlined a new story headed 'Four Part Doctor Who Serial'; this would feature no location filming. The setting was an alien planet inhabited by medieval warrior-like humanoids ruled by a king and a priest caste from a citadel with a mountaintop castle/temple. Hayles indicated that the sabotaging delegate was 'not the Ice Warrior', that the royal beast was like the legendary creature in Arthur Conan Doyle's 1901/2 Sherlock Holmes story



Above: Izlyr and Alpha Centauri see eye to eye.

The Hound of the Baskervilles, and a trial by combat would allow the Doctor to 'do the full Douglas Fairbanks' referring to the actor associated with swashbuckling movies such as the 1922 film *Robin Hood*.

After this, Dicks sent Hayles away to develop the new story using the idea of the Ice Warriors and the confined whodunnit setting of *The Shape of Terror*. The resulting untitled storyline concerned a medieval society of humanoids who wanted to enter the Galactic Federation, and whose king was playing host to various alien assessment delegates. One of these would be an Ice Warrior delegate, since Mars had now solved its climactic problems and become peaceful. The conference would be disrupted by a souped-up monster hidden beneath the citadel by the High Priest, and used in a similar manner to the spectral hound from *The Hound of the Baskervilles*. The storyline was agreed and commissioned for development on Friday 14 May as *The Curse of Peladon*, with a target delivery date of Sunday 1 August. The story may have been referred to as *The Curse* or *Curse of the Peladons*, while some BBC documentation incorrectly referred to it as *The Curse of the Peladon*.

Left: Jo and the Doctor find themselves embroiled in the politics of Peladon.



Connections: Time Lord missions

► The Doctor believes that he has managed to get the TARDIS working again but later suspects that it was actually operated remotely by the Time

Lords who wanted him to intervene on Peladon.



Right:

Hepesh believes he knows what's best for Peladon.

Letts and Dicks had heavy input into the story as it took form during the summer of 1971. Both were keen to develop the sort of culture clash experienced with the arrival of technology in developing parts of the world, but in a science-fiction situation. Therefore it was decided that the subject would be technology arriving on a barbaric planet – with

Hayles relishing the creation of this new world and its culture. Another element that Dicks was keen to use was that of gothic melodrama, a formula which had worked very well in *The Dæmons* [1971 – see Volume 17] as the Doctor showed how science was at the basis of superstition and magic.

Although the Ice Warriors were to be the ‘good guys’, Hayles wanted to play tricks with the audience, who would be expecting the Martians to be behind everything. Because of this he inserted misleading clues in Episode Two which were later revealed to have been plants left by Hepesh, the villainous High Priest. During Episode Two, Izlyr, the leader of the Ice Warrior delegation, explained that his people were no longer a warrior race, and the Doctor also commented that the mineral trisilicate was found only on the planet Mars. A key demand on Hayles was that the four-part serial should be relatively cheap, in an attempt to offset the six-part serial, *The Sea Devils* [1972 – see page 42], which required a large budget.

The original storyline for the serial noted that during Episode One, Hepesh would hypnotise Grun into doing his bidding, and thus sabotaging the conference. At this point, Aggedor was envisaged as an ‘ape-like’ creature, but ended up



more like a bear. During the period that Hayles was writing, the news was full of discussion about Britain’s entry into the European Economic Community or ‘Common Market’; an Anglo-French summit held in Paris in late May saw the French President Georges Pompidou declare that he would not – unlike his predecessor – block a British bid for entry. Although the parallels with Peladon entering the Galactic Federation had not been intended by Terrance Dicks, the script editor commented that it is possible this influenced Hayles’ narrative.

Out of sequence

It was decided to transpose the production and transmission order of the second and third serials of the 1972 series to separate the two alien planet stories, *The Curse of Peladon* and *The Mutants* [1972 – see page 82], with the Earth-bound *The Sea Devils* – which since it required considerable location filming (including work at sea) needed to be shot during October as opposed to attempting production in December when daylight hours would be limited and conditions at sea could be poor; Letts remembered the problems he had endured with the bad weather experiences during location filming on *The Claws of Axos* [1971 – see Volume 16] in January 1971. This meant

that *The Curse of Peladon* – made entirely in studio and thus hopefully more cost-effective – would be made third but transmitted second, leaving very little time between recording and transmission. It was the first time that *Doctor Who* serials were made out of sequence in this manner.

On Wednesday 26 May, Dicks thanked Hayles for the quick delivery of a draft for Episode One; further scripts followed with a draft Episode Four arriving on Monday 28 June. Dicks acknowledged these on Friday 2 July, but was too busy on *Day of the Daleks* [1972 – see Volume 17] to give them his attention. All four scripts were formally delivered by Friday 30 July.

In his scripts, Hayles described ‘the Citadel of Peladon [as] a many-turreted edifice in Alien Gothic. It is a night of dark and storm. Winds howl round the castle, thunderclaps rend the air, lightning illuminates the Citadel in fitful flashes.’ Jo was to be wearing an ‘evening dress with cloak’ in the TARDIS. Alpha Centauri (usually referred to as ‘Centauri’) was not described beyond being ‘very slightly precious and neurotic’; when Hepesh bowed, ‘Alpha Centauri performs an alien equivalent.’ The delegates’ room was ‘small, but luxurious... On one wall hangs Peladon’s royal banner – in one



Above: King Peladon finds himself attracted to ‘Princess Josephine’.

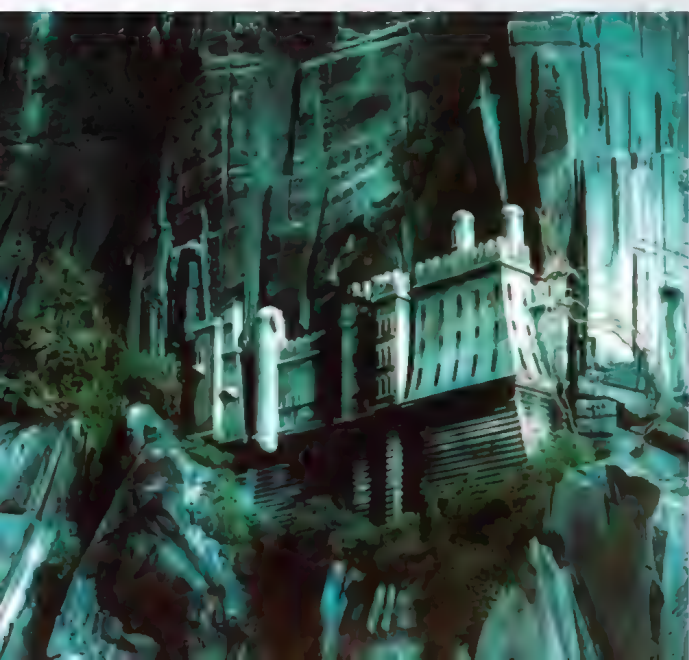
Left: The royal citadel is built into the mountain.

quarter, the Aggedor emblem.’ Arcturus was ‘a transparent globe of fluid, mounted on its own traction unit, including life support attachments. Contained within the fluid is a delicate, multi-strand organism. Its voice is mechanical, produced by the self-contained instantaneous translator in its life support unit – flat, stilted, emotionless’; Arcturus originally demonstrated his ray on a statue rather than a vase. In Episode Two, Hayles described the inner sanctum as containing ‘a huge statue of Aggedor (CSO)’.

The BBC staff director assigned to *The Curse of Peladon* was Lennie Mayne, an ebullient and energetic Australian who was well-known for both speaking his mind loudly, and for bringing shows in on time, even on a low budget. After

Connections: The Seeds of Death

▶ The Doctor tells Jo that the last time he encountered the Ice Warriors they were attempting to colonise Earth. This refers to the events of *The Seeds of Death* [1969 – see Volume 14].





Above:
The timid
delegate for
Alpha Centauri.

training as a dancer and choreographing shows like Associated-Rediffusion's *Cool for Cats*, Mayne had moved into directing via revue and then television after taking the BBC's training course before handling episodes of drama series such as *Mickey Dunne*, *Vendetta*, *The Troubleshooters*, *The Borderers*, *Doomwatch* and *Brett*. Although he had a reportedly colourful use of language, Mayne was a very pleasant man to deal with and found that his loud manner was a way in which he could command respect when dealing with the pressures of production. He took all his work very seriously, and got angry if people remarked that the project wasn't important because it was 'only *Doctor Who*'.

Bernard Wilkie, the joint head of BBC visual effects, was assigned to provide the visual effects for the series. However, his colleague Jack Kine was taken ill and Wilkie had to assume sole control of the department. On Friday 17 December it was agreed that he would be replaced by Ian Scoones as acting designer. Thanks to his promotion, this was Scoones' first on-screen credit on *Doctor Who* since joining the BBC in 1969 and acting as assistant on serials such as *Inferno* [1970 – see Volume 16].

Costumes were designed by Barbara Lane, who had handled both *The Claws of Axos* [1971 – see Volume 16] and *The Dæmons* the previous year, while make-up was handled by Sylvia James, who had recently returned to *Doctor Who* to supervise *The Sea Devils*. The set designer, Gloria Clayton, was new to the series and had previously worked on light entertainment shows such as *Crackerjack* and *Not in Front of the Children* before moving onto drama serials such as *Z Cars*.

Special sounds

Brian Hodgson of the Radiophonic Workshop was assigned to create the special sounds for *The Curse of Peladon* in November; this comprised 17 new items including the Doctor's handheld device, a sound achieved by having the noise of two oscillators coming together in frequency.

The filmed fight sequences were rehearsed with Terry Walsh and Gordon St Clair at St James Church Hall on Gloucester Terrace on Monday 13 and Tuesday 14 December; Jon Pertwee was unavailable as he was recording the final two episodes of *The Sea Devils* at Television Centre. ■



Production

The first material to be shot on *The Curse of Peladon* was the modelwork, performed on a small stage between Studios TC4 and TC5 at the BBC Television Centre, known as TC4A, or the 'puppet theatre'. Filming was scheduled for 9.30am to 5.30pm over three days from Wednesday 15 to Friday 17 December 1971. These shots included the materialisation of the TARDIS in Episode One, and its subsequent fall into the gorge.

Working as a visual effects assistant on the serial was Mat Irvine who was on holiday attachment to the department; his first work on the show was on the scenes

with the miniature TARDIS on the cliff; this was a new prop made by Ian Scoones from plasticard with photocopied windows and even had a small flashing light on its roof.

The main model for the serial was the citadel of Peladon itself, which was made from cardboard and sat on the mountain constructed on a 12-foot-square stage and filmed using mirrors. This featured at the start of Episode One, as well as being seen from Jo's point of view as she traversed the castle ledge in Episode Two and appeared briefly in the reprise for Episode Three (although it was not seen at the end of Episode Two). The

Above:
The TARDIS
makes a
precarious
landing.

Connections: Coronation

As King Peladon's coronation is about to begin, the Doctor tells Jo that he hasn't been to a coronation for ages and can't remember if the last one he attended was for Queen Elizabeth I (15 January 1559) or for Queen Victoria (28 June 1838).



Below:

The storyboard for the model sequence of the TARDIS falling.

scenery was vacuum-formed sheets of plastic from Pinewood Studios covered in vermiculite and moss, and the sequences were filmed through a wide-angled lens.

Scoones opted to bring in freelance lighting cameraman Mike Wilson (an old colleague from his days on the Century 21 Supermarionation shows) to handle the model sequences since he had more experience than the BBC crews, but the

use of freelancers on BBC premises caused some friction, after which Scoones tended to hire independent studios, such as Bray, for model filming whenever possible.

The Curse of Peladon was the first Jon Pertwee serial to have no location filming



done in advance of the studio recording. Instead, a few days were spent shooting key sequences on 16mm film at the BBC's Television Film Studios at Ealing. Work was scheduled on Stage 2 from 9.30am to 5.50pm on Thursday 16 and Friday 17 December, starting with the fight sequence in Episode Three, during which Walsh doubled for Pertwee in a number of action shots. This was filmed in the large empty water tank at Ealing, which was dressed with sand and rope nets. Being filmed from above enabled shots of the Doctor and Grun, played by Gordon St Clair, climbing down ropes into the arena to be achieved.

Work from 4pm on the first day was scheduled for the cliff sequence in Episode One as the Doctor and Jo climbed after leaving the TARDIS (the police box prop having been repainted and refurbished after its last appearance in *Colony in Space* [1971 – see Volume 17] some months earlier). For this, a vertical cliff was actually constructed on scaffolding and was a truly dangerous climb for the show's two stars, Jon Pertwee and Katy Manning, plus stuntman Terry Walsh, who doubled for Pertwee in some shots. Part of the cliff had a small cave entrance built into it, allowing the Doctor and Jo access to the



catacombs. A harsh blue spotlight was turned on and off to simulate lightning, and a wind machine was used to create the effects of the violent storm. The noise of the storm effects on one of the sequences with the Doctor and Jo meant that Pertwee and Manning had to redub their lines of dialogue in studio since their conversation had been blotted out; this work was later conducted on Tuesday 11 January 1972. During filming on Thursday 16, Jon Pertwee also undertook a photocall near the White Lodge at Ealing, posing with two Daleks and two actors dressed as Ogrons for publicity images for *Day of the Daleks* [1972 – see Volume 17], which was due to start transmission at New Year.

Katy Manning's long evening dress costume was less than practical for the climbing scenes, and the design was quite at odds with her usual 'trendy' image. Because of this, Terrance Dicks inserted a line in the studio recording for Episode One to explain that Jo was 'all dolled up' for an evening out with Mike Yates. The Episode One climbing sequence was completed first on Friday 17, followed by the shorter scene of Jo moving along

the castle ledge in Episode Two in the afternoon, after which time had been allocated in case pick-ups on the fight from the previous morning were required. With filming completed on Tuesday 21 December, Pertwee and Letts attended a Young Observers presentation at the London Planetarium along with some of the monsters from the new series – including the Daleks – and chatted to compere Peter Purves. *Doctor Who* was featured in a documentary about the Radiophonic Workshop entitled *The Electric Tunesmiths* which was broadcast on Radio 4 on Thursday 30 December. The following day, Jon Pertwee attended another special photocall with the Daleks, this time at Television Centre. From Sunday 2 January 1972, Pertwee was back at the Paris Theatre to start recording the thirteenth season of his BBC Radio 2 sitcom *The Navy Lark*; these sessions would continue through to March, with recording every Sunday evening for the first few weeks.

Revised dialogue

Various rewrites were conducted on Brian Hayles' scripts including the later part of the TARDIS scene in Episode One, the opening scene between Peladon and Hepesh (which was rewritten twice), Jo and the Doctor finding the shrine, Hepesh and Peladon discussing Torbis' death, and Hepesh telling the delegates about the legend of Aggedor. A new short scene of the Doctor and Jo commenting on the strange storm as they entered the tunnel from the cliff-face ("Continuous sheet lightning and no rain... Weird...") was inserted to account for the 'dry' storm at

Far left:

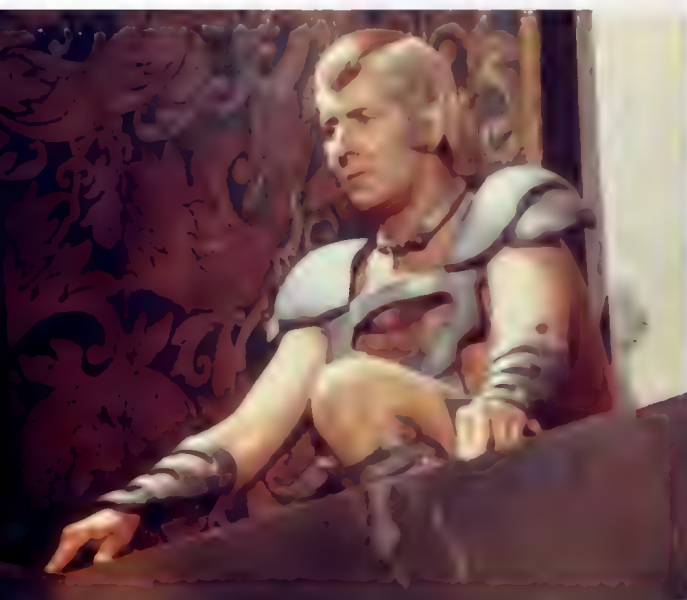
The Doctor takes a closer look at things.

Left:

Grun does Hepesh's bidding.

Connections: Nursery rhymes

While exploring the tunnels beneath the citadel, the Doctor uses the traditional children's counting rhyme *Eeny, Meeny, Miny, Moe* as a method of selecting which passageway to take.



THE CURSE OF PELADON



Above: Peladon and Jo become close, but aren't always in agreement.

Ealing. Episode Two was revised with more dialogue from Hepesh, the Doctor and Jo discussing the other delegates, the Doctor repairing Arcturus, material regarding Jo's abortive escape attempt from Izlyr's room via the ledge, and the remainder of the episode from Izlyr and Ssorg encountering Jo in the corridor onwards. The complete scripts for Episodes Three and Four were then heavily rewritten throughout; the device the Doctor used on 'Cuddly Aggedor' was described only as 'a thing' or 'mirror device'. The Venusian nursery rhyme *Klokleda partha mennin klatch* was added by Letts from his script for *The Dæmons*, and although quoted in full in Episode Three, by Episode Four was abbreviated to 'Aroon, araan, aroon and so on and so forth'; this incantation used by the Doctor to pacify Aggedor had originally been scripted as the Tibetan chant of 'Om, Mani, Padme, Hum', the Jewel in the Lotus prayer. The entire

film sequence of the challenge climaxing Episode Three was described as 'Grun & Dr fight. The tension is unbearable. Will our hero survive to fight another day? He will.' In Episode Four, Grun originally jammed the secret door open with his dagger. Aggedor was now referred to as 'Aggie' in the stage directions, and when Peladon said he would keep asking Jo to stay with him, the stage direction read, 'Filth'! The script ended with the TARDIS vanishing and the stage direction 'collapse of stout party'.

Rehearsals for the recording of the first two episodes in studio began at the BBC's Acton Rehearsal Rooms on Monday 3 January. Katy Manning liked the character of Alpha Centauri, but Jon Pertwee had to explain to her what 'hermaphrodite' meant. Lennie Mayne got on very well with Jon Pertwee, and during the first rehearsal period Pertwee recorded two more editions of the Radio 2 panel game *Right or Wrong?*

at the Paris on Tuesday 4, and a further two beyond that on Tuesday 11. On the morning of Friday 7, he was also the guest on the live edition of Radio 2's *Open House* broadcast from B9 in Broadcasting House from 9am.

David Troughton

Cast as the young King Peladon was David Troughton, the son of previous Doctor, Patrick Troughton. The younger Troughton had appeared on *Doctor Who* twice before, once as a walk-on guard in *The Enemy of the World* [1967/8 – see Volume 11] which had been directed by Letts, and in his first credited capacity as Private Moor in *The War Games* [1969 – see Volume 14]. He was offered the part of the Pel monarch without audition by Letts, and at the time was a good friend of Katy Manning (who admitted she fancied him and enjoyed a trip out to see the musical *Godspell* with the actor) and shared digs with a young acting colleague, Colin Baker, who would later portray the Sixth Doctor.



The villain of the piece, Hepesh, was played by Irish actor Geoffrey Toone, who was known to younger viewers as von Gelb, the Nazi villain in the earlier seasons of Southern Television's *Freewheelers*, as well as featuring in the short-lived BBC1 serial *199 Park Lane*. Toone had also played Temmosus in the *Dr Who* and the *Daleks* movie in 1965. Torbis was played by Henry Gilbert whom Mayne had previously directed in episodes of *Mickey Dunne* and *The Borderers*.

Playing the two Ice Warriors were a pair of actors who had portrayed Martians before. Alan Bennion had been Slaar in *The Seeds of Death* and now donned the mantle of a new Ice Lord, Izlyr. David Purcell had originally been contracted to play Ssorg on Tuesday 7, but was replaced by Sonny Caldinez two days later. A former wrestler and known to Pertwee from his days in the ring, Caldinez had made various appearances in *Doctor Who* back to *The Crusade* [1965 – see Volume 5] as an extra, and his credited roles had been the mute Turkish wrestler Kemel in *The Evil of the Daleks* [1967 – see Volume 10], the Ice Warrior Turoc in *The Ice Warriors* [1967 – see Volume 11] and a nameless Martian in *The Seeds of Death*.

Playing Aggedor was 26-year-old stuntman Nick Hobbs, who had previously appeared as an extra in several previous stories, including *Terror of the Autons* [1971 – see Volume 16] and *The Mind of Evil* [1971 – see Volume 16] before getting his first credited role as Nuton Driver in *The Claws of Axos*. Another stuntman, Stuart Fell, made his first credited appearance with *The Curse of Peladon*, although he had already featured in film sequences for *The Sea*

Connections: UNIT dating

▶ Jo reminds the Doctor that she was due for a 'night out on the town' with Mike Yates, the UNIT captain last seen in the preceding story, *Day of the Daleks* [1972 – see Volume 17].



Left: Hepesh resents the intrusion of outsiders into Peladon's affairs.

Connections: Door jam

► After Grun has deliberately propped open a doorway to the secret tunnels beneath the citadel, the Doctor tells Jo that he is 'going to see a man about an open door'. This is a deliberate distortion of the well-known colloquialism, 'I'm going to see a man about a dog,' commonly used as an excuse to depart for some other purpose.



Right:
A naked Alpha Centauri

Below:
A design sketch for Arcturus.

Devils. Fell was contracted to operate the monster costume of Alpha Centauri. Arcturus was operated by Peter Murphy Grumbar, a long-standing Dalek operator since *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1].

Voice artiste Ysanne Churchman, a veteran radio performer who had been the voice of Grace Archer in the BBC radio soap opera *The Archers* through to 1955 and who had recently returned to the series as Mary Pound, was

brought in by Mayne to perform the voice of Alpha Centauri with, as she recalled on *Where Are They Now?* (17 September 1980), “the pure voice of a young boy with the mentality of a homosexual civil servant”. Arcturus’ voice was provided by Terry Bale who pre-recorded his dialogue on Monday 10 January. Bale had appeared as a soldier in *The Reign of Terror* [1964 – see Volume 3] and had been directed by Mayne in editions of *The Borderers*, *The*



Troubleshooters and *Doomwatch*. His tones were modulated electronically to make them squeaky and less menacing, since Barry Letts felt that Scoones’ design for Arcturus was too scary.

Arcturus designs

Scoones’ design for Arcturus was a metal frame which contained a seat for Grumbar and a car battery which operated the lights underneath the dome. Four aquarium pumps of coloured liquid were mounted on the outer casing. Grumbar could operate the laser gun, which emerged from the lower part of the casing, with his foot and manipulate the rubber head, which was housed above him under a clear plastic dome. There was also a small pump mechanism which allowed green-coloured water to be squirted up inside the dome around the head. The larger visual effects in the serial included the two Aggedor statues which were made





from Styrofoam (one for the temple, seen briefly in the first two episodes, and the other to topple over at the end of Episode One).

The costume for Alpha Centauri was made by the costume department. The basic snail-like body was made over a lightweight basketwork frame to rest on the operator's shoulders. The spherical head was cast in a lightweight fibreglass, and rested on supports on the actor's own head like a hat. Fell could see out through the single large eye which acted like a one-way mirror, and incorporated a working eyelid operated by a motorcycle brake mechanism. The actor's feet were hidden by layers of rubber and plastic at the bottom of the costume, and the three pairs of arms were joined together by wires. Fell's arms went in the top set and when he moved these, the lower sets moved slightly too. On seeing the Alpha Centauri costume for the first time prior to recording, Mayne objected to the phallic

appearance of the alien. The costume team hastily provided a yellow cape which could be draped over the body to help disguise its shape.

Izlyr and Ssorg were the only two Martians to appear in the serial. Caldinez wore the Varga costume made in 1967 for *The Ice Warriors* while Izlyr's outfit was new, but closely based on the costume Bennion had worn as Slaar in *The Seeds of Death*. This was a one-piece green jumpsuit fastened at the rear, with the fastening concealed by Izlyr's cloak. Bennion wore suitable feet and the clamp-like gloves, plus a green helmet with red-tinted eyes.

Both Bennion and Caldinez had to wear special rubber mouthpieces over their own lips. On *The Seeds of Death*, Bennion had found it difficult to speak his lines through this, which had resulted in him pre-recording his dialogue and miming to it in studio. For *The Curse of Peladon* though, he was able to speak live during recording. Caldinez was not so fortunate,

Above:
Arcturus and
Alpha Centauri
compare notes.

THE CURSE OF PELADON ▶ STORY 61

and Ssorg's hissing speech in Episodes Two to Four had to be pre-recorded and played back in studio.

The natives of Peladon all sported wigs to give them very light blond hair with a red streak down the middle. In the case of Torbis and Hepesh, Gilbert and Toone's white beards were also given two red streaks. The nobles on the planet were generally dressed in deep blue or purple, the same colour worked into the skirts of the citadel guards who wore lightweight foam body armour. A standard salute was also devised for the Pels: the right arm being brought up horizontal to the chest.

Episode One was recorded in Studio TC4 at the BBC Television Centre on Monday 17 January. The opening shot – the establishing shot of the model citadel – had smoke from the flambeau torches in studio superimposed on the picture to simulate a rain storm, and sound effects taken from stock BBC records. A similar treatment was given to the live-action cliff-face inserts for Episodes One and Two, all of which were transferred to videotape on the first studio day.

The opening TARDIS scene and the film sequences either side of it were pre-recorded at the start of the evening; a stagehand stuck a 'naughty' photograph on the TARDIS console to divert Pertwee's eyeline. The TARDIS control room set

from *The Claws of Axos* and *Colony in Space* [1971 – see Volume 17] appeared briefly in Episode One. A section of wall and the doors were augmented with a photographic blow-up wall, plus the console. A monitor screen (which failed to display anything) mounted in a surround acted as the scanner. As the TARDIS



started to lurch on the cliff edge, the camera was tilted to achieve the effect.

Nearly all the sets incorporated burning torches as the means of lighting on Peladon, and the studio lighting was suitably low key for the serial. The head of Aggedor was moulded onto the torch holders mounted on the wall, and a similar design adorned many tapestries hung throughout the citadel. One of the torches built into the tunnel set was hinged and supposedly operated a secret door (which opened too far and hit Pertwee in Episode One). These tunnels also led past the temple set, so that the Doctor and Jo could observe the shrine from the catacombs. In Episode Two, another secret door gave the Doctor access to the same temple. The throne room led out on to a corridor set, and to its rear was a secret passage hidden by a tapestry. The entrance to the throne room was a two-level set with a balcony on which one of the Aggedor statues was placed.

Although Aggedor featured in Episode One, his appearance was kept very brief and generally he appeared simply as a black mass looming over first Torbis and

Right:
Izlyr leads
the Martian
delegation.

Connections: Venusian lullaby

▶ To hypnotise Aggedor, the Doctor chants the Venusian lullaby that he previously used to mesmerise the animated

gargoyle, Bok in *The Dæmons* [1971 – see Volume 17].



then Grun. The creature was not seen properly until Episode Two when glimpsed by Jo in the citadel corridor. The costume worn by Hobbs was extremely heavy, since the head (which incorporated a moving jaw) was built partially from wood. The main body was a hairy and hunch-backed skin, with the taloned claws added as gloves (leaving Hobbs' wrists visible in some shots during Episode Three).

When Arcturus destroyed the urn to demonstrate his self-defence capabilities to Hepesh in Episode One, a piece of pink flashing video graphic was superimposed over the weapon. The urn then had its outline replaced by a rippling pink inlay image, and was cross-faded to the smoking ruin of the urn by a roll-back-and-mix technique.

During recording, one section of dialogue was omitted from the scene where Centauri came before Peladon; in the script, Centauri reminded Peladon of the conditions of Federation membership and Peladon said that he was committed to have his formal coronation only when his world had achieved this status. Another speech from Peladon in which he said to Centauri, "Do not condemn us for being

ruled by our ancestors. We have many primitive traditions that will seem strange to you. We are willing to learn," was also dropped. 'One down, three to go' was how Lennie Mayne's camera script ended.

Episode Two was taped the following day, Tuesday 18 January. Some of the episode was recorded out of sequence with the scenes in the delegates' room, Izlyr's room and the corridor grouped together; 'and now the fun really begins' said Mayne's camera script as taping went out of story order, followed later on by 'stay with us; it gets worse'. A short scene after the statue attack of Peladon pondering about this, Torbis' death and why Aggedor did not appear was not recorded. The final scene was expanded on recording to give Hepesh more dialogue.

The amount of time recording in studio varied from episode to episode. Episode One taped from 8pm to 10.30pm, while Episode Two was allocated an extra 30 minutes, starting at 7.30pm.

Publicity shots

Recording for Episode Two was attended by BBC photographers, with publicity shots taken of the various aliens seen in the serial, and Hepesh. After the first scenes of Episode Two, the Doctor and Jo shed their cloaks for the remainder of the story until the very end of Episode Four.

The attack on Arcturus saw the front panel of his life-support casing removed, a red light set to flash from inside and smoke coming out from the front grille. Episode Two also introduced the revised version of the Martian's sonic gun. This was a long, silver, rifle-like prop carried by Ssorg, since the Martians no longer had the sonic weapons attached to their arms as in *The Ice Warriors* and *The Seeds of Death*.

Left:

The Doctor is able to save Arcturus' life.



THE CURSE OF PELADON

▶ 1964



Above: Sonny Caldinez (in the background) wears only part of his costume as Ssorg for a camera rehearsal.

The long 1'15" version of the closing theme tune was dubbed onto all four episodes in the serial. Transmission for Episode One was to be less than a fortnight later.

Rehearsals for Episodes Three and Four began on Thursday 20 January, and the serial itself started transmission on Saturday 29 January. Jon Pertwee recorded another two editions of *Right or Wrong?* at the Paris on Tuesday 25 January. Joining the cast at this point was George Giles, who was playing the guard captain, having worked with Mayne on *The Troubleshooters*, *Doomwatch* and *Z Cars*.

The head of the visual effects department, Bernard Wilkie, asked for a joint credit on the serial for both designers. On Monday 31 January, Barry Letts apologised to Wilkie that Ian Scoones had been given sole visual effects credit on Episodes One and Two, promising this was

now rectified for the final two instalments. The concluding two instalments of *The Curse of Peladon* were taped on Monday 31 January and Tuesday 1 February, with Episode Three being recorded two days after Episode One was transmitted. Taping took place in Studio TC3, running from 8pm to 10pm for Episode Three and 7.30pm to 10pm for Episode Four.

Episode Three opened with a newly recorded version of the end of Episode Two as its reprise, plus the extra establishing shot of the citadel.

There was a small amount of out-of-sequence recording on Episode Three with the scenes in the delegates room taped together. When reciting, 'Klokleda partha mennin klatch,' Pertwee chanted it to the tune of the traditional English Christmas carol *God Rest Ye Merry, Gentlemen*. The device used by the Doctor to hypnotise Aggedor comprised a silver rod on which

was mounted a small battery operated bulb and a spinning mirror. The prop had been constructed from part of a model aeroplane made by Century 21. The evening's recording overran by 15 minutes because of a camera breakdown.

Shots and explosions

For the recording of Episode Four, as on the previous day, the scenes in the delegates' room were generally taped together midway through the evening. A photocall was held on the final studio day for publicity shots of King Peladon, Jo Grant and Alpha Centauri. Episode Three had ended on a shot of Ssorg using the sonic gun on Arcturus. Instead of the usual rippled Mirrorlon effect seen in previous Ice Warrior serials, the gun barrel emitted concentric red rings which were an inlayed rostrum animation from the BBC graphics department. At the start of Episode Four, this was then followed by a cutaway shot to Arcturus' casing exploding, and then an extremely brief shot of the dead creature in its wrecked dome. Although booked, Terry Bale, Murphy Grumbar and Terry Walsh were not needed in studio on Tuesday 1 February. For Episode Four, the six stuntmen who played out the fight sequence in the throne room came from the Profile agency, as opposed to HAVOC whose work on *Doctor Who* had ended with *The Sea Devils*. Profile was run by Terry Walsh, who had left Derek Ware's HAVOC team and set up his own

company – although he employed experts like Mike Horsburgh, Peter Brace and Billy Horrigan, who had worked for HAVOC on *The Sea Devils*. Walsh had been contracted to arrange the fights while still working for HAVOC on Thursday 2 December 1971.

In addition to the main sword fight, Profile's work also included the fight between Grun and a guard in the tunnels, and the overpowering of the throne room guards by Hepesh's men as they leapt down from the balcony by the doorway.

The entrance of Aggedor into the throne room was a scene with which Mayne was initially unhappy. The reaction of the crowd, who did not seem terribly frightened by the creature, was disappointing. Whipping the cast up with enthusiasm, he indicated that if he was suddenly confronted by a huge hairy monster like that, he would react saying, "Holy f***ing cow!" On his next rehearsal of the scene, he was rewarded when, on Aggedor's entrance, the cast in unison shouted, "Holy f***ing cow!" Barry Letts also recalls taking a vicar down to the camera rehearsals for the serial, which temporarily halted the energetic director's outbursts.

The TARDIS police box was only used in studio for Episode Four, dematerialising from the delegates' conference room. A roll-back-and-mix effect was used for this, fading from a shot of the characters with the TARDIS to one where the prop had been removed from the set. ■

PRODUCTION

Wed 15 Dec 71 Television Centre Puppet Theatre: Model Filming

Thu 16 Dec 71 Television Centre Puppet Theatre: Model Filming; Ealing Film Studios Stage 2: Pit; Cliffs

Fri 17 Dec 71 Television Centre

Puppet Theatre: Model Filming; Ealing Film Studios Stage 2: Cliffs; Ledge

Mon 17 Jan 72 Television Centre Studio 4: Episode One

Tue 18 Jan 72 Television Centre

Studio 4: Episode Two

Mon 31 Jan 72 Television Centre Studio 3: Episode Three

Tue 1 Feb 72 Television Centre Studio 3: Episode Four



Post-production

Above:
The Doctor
makes friends
with Aggedor.

The serial was edited on Wednesday 19 and Thursday 20 January and on Wednesday 2 and Thursday 3 February 1972. Episode One lost the short inserted scene of the Doctor and Jo discussing the dry storm, the end of the first scene with Arcturus where Centauri was told that the Martian delegates were in their quarters; a scene in a corridor by the throne room where Hepesh told Grun that since Aggedor

spared him it was a sign for them to protect the King from the alien delegates (indicating the statue); another scene where Hepesh summoned Centauri and Arcturus to join Peladon (and Centauri; “an intergalactic civil servant” complained about the uncivilised planet); and part of the delegates reacting to the Doctor accusing them of acting like children.

Episode Two lost some dialogue after Izlyr thanked the Doctor for saving the



delegates from the statue (where Arcturus coldly commented, “The gravitational forces involved were in excess of humanoid resistance. Serious tissue damage would have resulted”); the end of the scene where Jo was left in Izlyr’s room and attempted to escape via the locked door; and the start of the next scene where Hepesh told the aliens to leave after the attack on Arcturus. Episode Four lost the end of the scene where Hepesh summoned the delegates, omitting Izlyr saying that Ssorg would kill Hepesh if they were being tricked.

Variant cliffhangers

The editing of Episodes Three and Four meant that the cliffhanger was slightly different between the two episodes. Episode Three ended with a shot of Arcturus’ gun emerging from his casing as Alpha Centauri could be heard screaming, followed by shots of Peladon, the Doctor (on film) and the video effect of Ssorg’s gun firing. Episode Four, however, actually showed Centauri shrieking in place of the shot of Arcturus in its reprise.

Dudley Simpson was booked to score the serial on Wednesday 24 November 1971 and needed to work very fast to have the episodes completed for transmission; he knew Mayne already from the days when the director had been in the Australian ballet. The conventional music for the first two episodes was taped with three musicians at Lime Grove between 10am and 1pm on Monday 24 January 1972, after which electronic elements were added at the Radiophonic Workshop on Tuesday 25, Wednesday 26 and Friday 28 in time for the first transmission the next day. Music for the last two episodes was recorded in a similar manner, first from 2.30pm to 5.30pm on Monday 7 February and then enhanced electronically over the next two days. As with *The Ice Warriors* and *The Seeds of Death*, Simpson adopted military drumbeats to indicate the presence of the Ice Warriors. A total of 22 minutes of music was recorded for the serial. ■

Left:

The Doctor turns detective.

Below:

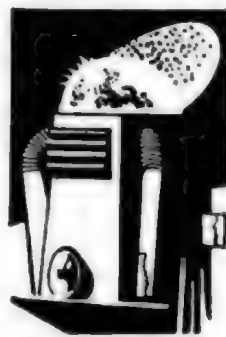
Jo calms the fearful Alpha Centauri.



Publicity

Right:
Frank Bellamy's
illustrations for
Radio Times.

- ▶ *The Curse of Peladon* was trailed on the day before its transmission on BBC1 with a montage of atmospheric scenes showing the citadel model, the death of Torbis and the TARDIS falling into the abyss.
- ▶ Frank Bellamy produced four small pieces of artwork to accompany the cast listings in *Radio Times* which featured Aggedor, Alpha Centauri, Ssorg and Arcturus.
- ▶ Further publicity for the serial appeared with an article in *The Times* on Saturday 29 January called *Violence is Not Really Dr Who's Cup of Tea* by Philip Howard. On Thursday 27 January, a BBC survey entitled *Violence on Television* had been published, which studied a range of shows, but included the fact that *Doctor Who* had – on average – four acts of violence per episode; it was listed as one of the 10 most violent drama series. Having previewed the first episode of *The Curse of Peladon*, Howard commented that there were scenes of Torbis being struck down by Aggedor, and Arcturus blasting an inoffensive vase. Speaking to Howard, Barry Letts confirmed that he would not allow blood to appear on screen, nor overt cruelty, and that the Doctor would never carry a gun or support violence. The head of BBC audience research also commented that *Doctor Who* was an action/adventure serial,



and therefore bound to contain acts of violence by definition. Similar stories in other papers included *Violence every half hour* in *The Guardian*, *Few Troubled By TV Violence, Say BBC Researchers* by Peter Knight of the *Daily Telegraph* and Michael Cable's *Violence on TV* in the *Daily Mail* on Thursday 27, and Martin Jackson's *Who is the world's most gentle doctor?* in the *Daily Express* on Saturday 29 which also promoted the new serial and indicated that 'Dr Who is challenged to a gladiatorial combat by a seven-ft muscle man'.

- ▶ A cartoon by Jak in the *Evening Standard* on Friday 28 January depicted three torturers taking a break from subjecting a prisoner to the rack to watch 'Dr Who' on a television in the dungeon.

Broadcast

► The four-part story was broadcast on Saturdays at 5.50pm from 29 January 1972. Although the first two instalments of *The Curse of Peladon* gained very large audiences (an improvement on *Day of the Daleks*), the final two episodes were hit with problems due to power blackouts. Industrial action in various industries plagued Britain during February 1972, and many people would be forced to miss episodes of continuing television serials. In some areas, Episode Four of *The Curse of Peladon* was preceded by colour caption slides of the story, over which the continuity announcer gave a brief recap of what had occurred the previous week. Peter Knight had commented on this problem in *The Daily Telegraph* on Tuesday 15 February, noting that ITV and BBC executives were worried that if a viewer missed an episode of a serial because of a power cut, then they might not tune in the following week; with stations reporting telephone calls from viewers asking what they had missed, recaps had been considered before new episodes and would be applied to *Doctor Who* that weekend.

► The opposition to *Doctor Who* across the ITV regions was varied at this time, with the commercial stations generally running one show against the first 15 minutes and another from around 6.05pm. In the earlier slot, LWT ran Gerry Anderson's *UFO* for the first time (also seen in Westward, Channel

and Scottish), ATV aired *It Takes a Thief* while Yorkshire, HTV and Southern opted for reruns of *Randall and Hopkirk (Deceased)*, Granada favoured the sitcom *The Fenn Street Gang*, Grampian ran *The Jimmy Stewart Show*, Tommy Cooper appeared on Border, *Sportscast* on Ulster, the western *Bonanza* on Tyne Tees, and the animated *The Flintstones* on Anglia. At the end of the slot, *Doctor Who* overlapped with films (Granada/Grampian), the comedy impression show *Who Do You Do?* (most regions including LWT), the sitcom *Doctor at Large* (Scottish) or the quiz show *Sale of the Century* (Anglia).

► At the BBC Programme Review board on Wednesday 2 February, head of drama serials Ronnie Marsh welcomed the return of the 'Ice Men from Mars'

Below:

The Doctor's previous encounters with the Ice Warriors lead him to be suspicious of Izlyr.



Right:

Hepesh is in league with Arcturus.

in Episode One which was described as 'a fine [...] Gothick [sic] edition'; however, television's managing director Huw Wheldon was still missing the Daleks from the previous serial. The following week, head of children's programmes Monica Sims felt that the series was more suited to teenagers and adults and felt that the serial was 'a little horrific' with 'a nightmarish quality'.

- ▶ Twenty-one-year-old David Troughton was the focus of an article by Philip Phillips in *The Sun* on Saturday 12 February, where it was also noted that he would soon be appearing in the new BBC1 period drama *The Regiment*; Troughton had recorded his two episodes in November and December before taking on the role of Peladon.
- ▶ On Sunday 13 February, the *Observer Magazine* carried pictures of the London Planetarium event. At the Programme Review board on Wednesday 16, Ronnie Marsh recounted how he had studied a group of five- to eight-year-olds who had broken off from a birthday party to watch Episode Three and how they were captivated; Wheldon again put the attraction of *Doctor Who* down to the recent appearance of the Daleks.
- ▶ On Saturday 19 February, many of these line-ups changed, with shows like *Sale of the Century* and the very popular *The Comedians* running in many areas. These shows benefited from the disruption of *Doctor Who* caused by the power cuts. Just before the broadcast of Episode Four, the instalment of the
- BBC1 school sitcom *Whacko!* featured a storyline in which Mr Dinwiddie of Chiselbury School was determined not to miss *Doctor Who*. The closing credits of Episode Four were accompanied by a continuity voice-over promoting the following week's story, *The Sea Devils*.
- ▶ The ITV line-up changed on Saturday 26 February; LWT replaced *UFO* with the sitcom *Both Ends Meet* which was also taken by Border, while Granada took the US series *Bearcats!*
- ▶ In the later slot, *Sale of the Century* was now also seen in areas such as LWT and ATV, while the stand-up show *The Comedians* aired in areas like Granada and Southern, *Both Ends Meet* was scheduled by HTV, the sitcom *On the Buses* from Grampian and the school sitcom *Please Sir!* was taken by Yorkshire and Tyne Tees.
- ▶ Three days after the end of the serial's run on BBC1, *Nationwide* had a film report by Joan Shenton who visited Class 1M of Balgowan Primary School, Beckenham – one of the two schools which had won the under-10s category in *Radio Times*' 'Win a Dalek' competition, launched in conjunction



with the transmission of *Day of the Daleks*. The youngsters at the school were seen preparing for the arrival of their prize, a Mark 7 Dalek: a specially made toy which stood about 18 inches tall, with its arms, eye, head and motion directed from a control box that projected from a stalk out of the toy's back. The winning entries across the board were also on display at an exhibition at the Ceylon Tea Centre in London's Lower Regent Street, where the monster costumes of Arcturus, Alpha Centauri and Aggedor were also on show along with a Dalek, and Bok from *The Dæmons* [1971 – see Volume 17]. The exhibition ran from Monday 27 March to Thursday 6 April, and the results of the competition were also covered in the feature *Meet the Dalek Winners* on Thursday 24 February.

► Hepesh's demise at the end of *The Curse of Peladon* was shown again on the BBC1 children's request programme *Ask Aspel* on Sunday 27 February, with host Michael Aspel promising that Jon Pertwee would be his guest the following week. Alpha Centauri then turned up in an edition of BBC1's *The Black and White Minstrel Show*, joining the dancers at the end of a rendition of *Walking Down the Road* on the edition of Sunday 5 March.

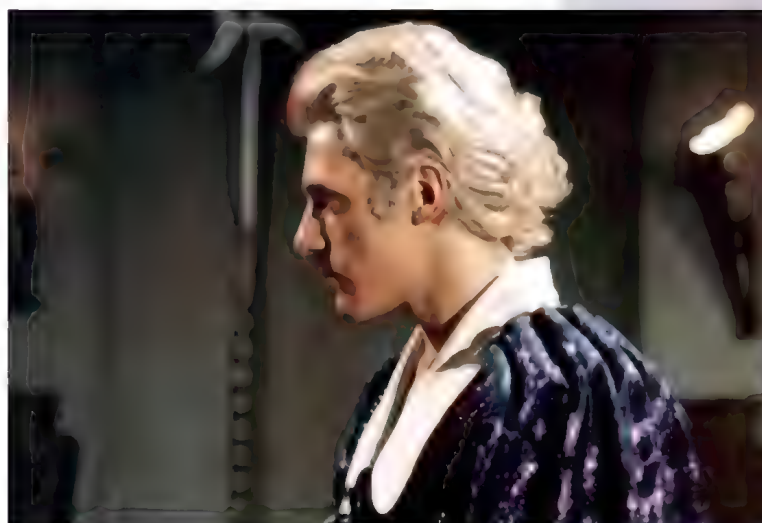
► The serial was purchased by Australia in July 1972 and given a 'G' rating with no cuts being made and was screened from August 1973 and repeated in 1978 and 1986. Other overseas sales also included Hong Kong around 1973, Canada around 1976 (screened in 1979 with some regions getting special

introductions and conclusions from Dr Jim Dator, who discussed social aspects arising from the programmes), and Singapore, Gibraltar, the Philippines and Saudi Arabia in 1977. BBC Prime broadcast it in 1996 and New Zealand repeated the serial from November 2000. In late 1972, it had formed part of a package of 72 episodes marketed to stations in the USA which failed to attract much attention.

► Around 1975, the original two-inch videotapes of *The Curse of Peladon* were wiped, deemed as being of no further use, and all that the BBC retained were black-and-white 16mm film recordings of the sort used for overseas sales by BBC Enterprises. In early 1982, *The Curse of Peladon* was one of several Jon Pertwee serials to be returned to the BBC from its Canadian offices, in the form of two-inch 525-line colour videotapes. Episode Three of the serial was in particularly poor condition, since the tapes had not been played for some time, and was initially deemed unfit for transmission.

Below:

King Peladon is determined to drag his world into the modern age.



THE CURSE OF PELADON ▶ STORY 61

Right:

Alpha Centauri regrets not bringing its table tennis bats to Peladon.

▶ When the American Western series *Bret Maverick* ended its run seven weeks prematurely, the BBC rapidly scheduled its six-week season of *Doctor Who and the Monsters* on BBC1 in July 1982 to fill the gap (plus an episode of *Star Trek* the week after). *The Curse of Peladon* was selected for screening as part of the season, since it was the only colour four-part Ice Warrior story. To bring Episode Three up to scratch, two BBC engineers (one of whom was Keith Barnfather – a devotee of the show) painstakingly copied and cleaned the dirty recording and produced a print suitable for transmission. Re-edited into two episodes, the serial began the season at 7.20pm on Monday nights from 12 July, with *Radio Times* billing the transmissions as *The Ice Warriors: The Curse of Peladon*. As archive material broadcast in a summer month and in opposition to the popular Granada soap opera *Coronation Street*, the ratings were low, although some reasonable appreciation figures were obtained.



These repeats were not seen by viewers of BBC Cymru in Wales since this Monday evening slot was filled by *Fyny Yma* and the soap *Triangle*.

▶ In the early 1980s, the serial was remarketed in North America, this time to greater success, and New Zealand viewers finally saw the story in November 1985. The story was also shown in North America as a TV movie of one hour, 33 minutes duration, and was transmitted by UK Gold in episodic and compilation forms from April 1993.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Episode One	Saturday 29 January 1972	5.50pm-6.15pm	BBC1	24' 32"	10.3M (36th)	-
Episode Two	Saturday 5 February 1972	5.50pm-6.15pm	BBC1	24' 33"	11.0M (20th)	-
Episode Three	Saturday 12 February 1972	5.50pm-6.15pm	BBC1	24' 21"	7.8M (49th)	-
Episode Four	Saturday 19 February 1972	5.50pm-6.15pm	BBC1	24' 16"	8.4M (27th)	-

REPEAT TRANSMISSION¹

Episode One ²	Monday 12 July 1982	7.20pm-8.10pm	BBC1	47' 20"	5.2M (84th)	65
Episode Two ³	Monday 19 July 1982	7.20pm-8.10pm	BBC1	47' 26"	4.2M (101st)	64

¹ Broadcast as part of *Doctor Who and the Monsters* and billed as *The Ice Warriors* in *Radio Times*. Not shown on BBC Wales

² Compilation of Episodes One and Two

³ Compilation of Episodes Three and Four

Merchandise

Brian Hayles novelised his own scripts as *Doctor Who and the Curse of Peladon*, which was published as a paperback novel by Target in January 1975 with a cover by Chris Achilleos and internal artwork by Alan Willow, and as a hardback by WH Allen in July 1980 with a new cover by Brian Donohoe; from 1984 it was numbered Book 13 in the Target library. The paperback was also reprinted as *Doctor Who – The Curse of Peladon* in June 1992 with a cover by Alister Pearson.

The Curse of Peladon was available as a single-cassette BBC Audiobook in July

1995, an abridged version of the novelisation read by Jon Pertwee. This was also included as one of the 12 stories on *Doctor Who Tales from the Tardis: Volume One*, released on CD and MP3 by BBC Worldwide in July 2004, and later re-released by BBC Physical Audio in November 2016. BBC Worldwide released a full-cast soundtrack of *The Curse of Peladon*, narrated by Katy Manning, in November 2007. This was later one of the seven narrated full-cast TV soundtracks included on BBC Physical Audio's *Classic TV Adventures: Collection One* in April 2017. *The Curse of Peladon* novelisation was available from AudioGO in May 2013 as a five-disc audio book read by David Troughton.

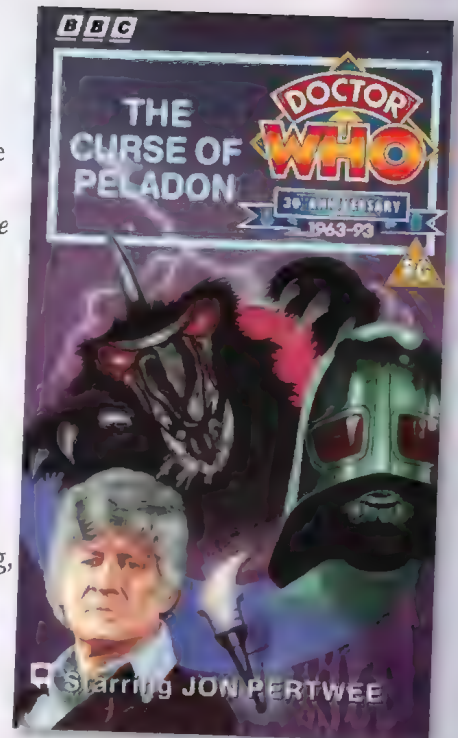
The Curse of Peladon was released on BBC Video in August 1993. The serial

was later included on BBC Worldwide's *Peladon Tales* DVD box set in January 2010.

The set came with the following extras:

► **Commentary**

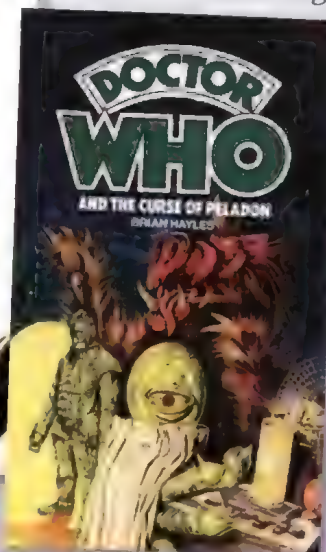
with Katy Manning, Barry Letts, Terrance Dicks and Chris D'Oyly-John, moderated by Toby Hadoke



Above:

The video release of the story with a cover by Andrew Skilleter.

DOCTOR WHO
AND THE CURSE OF PELADON
 BRIAN HAYLES



Left:

Novelisation covers by Chris Achilleos (far left) and Bill Donohoe.

THE CURSE OF PELADON ▶ STORY 61

Right:

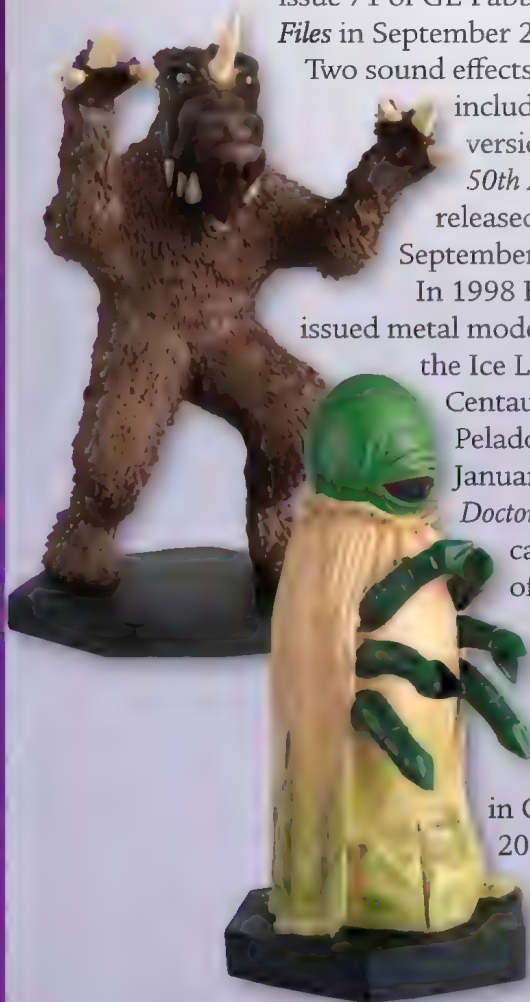
The DVD cover by Clayton Hickman.

- ▶ **Storyboard Comparison**
- ▶ **The Peladon Saga: Part One: The Markets and the Miners** – with Barry Letts, Terrance Dicks, Ralph Watson, Nina Thomas, Chris D'Oyly John, Katy Manning, Brian Hodgson, Donald Gee, Sylvia James and Elizabeth Moss
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Production information subtitles**
- ▶ **Photo gallery**
- ▶ **Jon and Katy** – with Katy Manning, Terrance Dicks and Barry Letts
- ▶ **Warriors of Mars** – with Bernard Bresslaw, Sonny Caldinez, Sylvia James, Michael Ferguson, Alan Bennion, Terrance Dicks, Barry Letts and Brian Hodgson
- ▶ **Coming Soon** – trailer for *The Masque of Mandragora* [1976 – see Volume 25]

It was also available on DVD as part of issue 71 of GE Fabbri's *Doctor Who – DVD Files* in September 2011.

Two sound effects from the serial were included in the 11-disc version of *Doctor Who: The 50th Anniversary Collection* released by Silva Screen in September/November 2014.

In 1998 Harlequin Miniatures issued metal models of Aggedor, the Ice Lord and Alpha Centauri. A model of King Peladon was released in January 2000. Eaglemoss' *Doctor Who Figurine Collection* came with a figurine of Alpha Centauri in issue 103, July 2017. Issue 13 of the *Doctor Who Figurine Collection Special* included a figurine of Aggedor in October 2017. In July 2017 Robert Harrop Designs issued a 1:12 hand-sculpted and hand-painted model



Below:

Eaglemoss' figurines of Aggedor and Alpha Centauri.



of Alpha Centauri. The models were limited to 200 units worldwide and came individually numbered in a presentation box, with an information card and certificate of authenticity.

In 1994 Spacescapes published prints of paintings based on BBC visual effects designer Ian Scoones' original design work for *Doctor Who*. One of these A2-sized prints featured the citadel from *The Curse of Peladon*.

Art prints of Katy Manning from *The Curse of Peladon* were available from The Stamp Centre in October 2002. The prints were signed by Manning and limited to 1,000 copies. The Stamp Centre issued a cover for *The Curse of Peladon*. Copies were signed by David Troughton in 2008 and by Katy Manning in 2009.

A4 colour art prints of Chris Achilleos' cover art of *The Curse of Peladon* were available in November 2005.

Between 1995 and 1997, Jonder International Promotions issued *Doctor Who* phonecards which came with an accompanying A5 information sheet. The cards and sheets were designed by Steve Hampshire. *The Curse of Peladon* phonecard had the code 'BTG650 – Doctor Who (11) – The Curse of Peladon'. ■

Cast and credits

CAST

Jon Pertwee	Dr Who
with	
Katy Manning	Jo Grant
David Troughton	Peladon
Geoffrey Toone	Hepesh
Henry Gilbert	Torbis [1]
Alan Bennion	Izlyr
Sonny Caldinez	Ssorg
Stuart Fell	Alpha Centauri
Ysanne Churchman	Voice of Alpha Centauri ¹
Murphy Grumbar	Arcturus [1-3] ²
Terry Bale	Voice of Arcturus [1-3] ²
George Giles	Guard Captain [3-4]
Wendy Danvers	Amazonia [4]
Gordon St Clair	Grun
Nick Hobbs	Aggedor

¹ Billed as Voice in *Radio Times* for Episodes One and Four

² Erroneously billed in *Radio Times* for Episode Four

UNCREDITED

Chris Webb, Royston Farrell, Billy Dean, Derek Chafer, Mike Stevens, Stewart Barry ... Guards
Terry Walsh ... Stunt Double for Dr Who
Peter Brace, Dinny Powell, Roy Street, Bill Horrigan, Mike Horsburgh, Rocky Taylor ... (Stuntmen/Guards)

CREDITS

Written by Brian Hayles
 Title Music by Ron Grainer
 and BBC Radiophonic Workshop
 Incidental music by Dudley Simpson
 Special Sounds by Brian Hodgson
 Fight Arranger: Terry Walsh [3]
 Fight Arranger by Profile [4]
 Film Cameramen: Fred Hamilton [1, 3-4], Peter Sargent [1]
 Film Editor: Michael Sha-Dyan [1, 3-4]
 Visual Effects Designers: Ian Scoones [1-4] Bernard Wilkie [3-4; uncredited on 1-2]
 Costume Designer: Barbara Lane
 Make Up: Sylvia James
 Lighting: Howard King
 Sound: Tony Millier
 Script Editor: Terrance Dicks
 Designer: Gloria Clayton
 Producer: Barry Letts
 Directed by Lennie Mayne
 BBC © 1972

Left:
It's behind you!



Profile

DAVID TROUGHTON

(King) Peladon

Born 9 June 1950 in Hampstead, the eldest son of Second Doctor actor Patrick Troughton, his father's family life was complex. Troughton Senior left wife Margaret and children David,

Joanna and Michael in Mill Hill for another family in 1955, though he visited regularly.

David's acting career began with ITV play *The Tin Whistle Man* (aired 5 February 1963) aged just 12. Other early roles came in *Doctor Who* while his father played the lead; uncredited as a guard in Episodes 5 and 6 of *The Enemy of the World* [1967/8 – see Volume 11] and as Private Moor in Episode Six of *The War Games* [1969 – see Volume 14].

Stage work came with the Unicorn Theatre from autumn 1968, in productions for children including *The Puppet Prince* (1968) and *Conn and the Conquerors of Space* (1971).

Dreaming of becoming a stuntman, he considered university studies in industrial history before joining Exeter's Northcott Theatre as a student ASM in 1969, later progressing to stage roles.

He flat shared with young actor Colin Baker, who was best man at Troughton's wedding to actress Alison Groves in 1973. The happy couple had appeared together in *Parents' Day* (1972, Globe Theatre).

TV appearances followed in *The Regiment* (1972), *Warship* (1973), *Wessex Tales* (1973), *Crown Court* (1974), *Survivors* (1976), *Angels* (1976/80) and *The Norman Conquests* (1977). He found a lead role as Lt Richard Bravington

in *Wings* (1976-8), while he and brother Michael played screen siblings in another wartime drama *Backs to the Land* (1977).

Literary adaptations and costume dramas included *David Copperfield* (1974/5), *Anne of Avonlea* (1975), *Our Mutual Friend* (1976) and *Crime and Punishment* (1979).

On stage meanwhile, he featured in Royal Court productions *The Fool* and *Loot* (both 1975), and in rep at Leeds Playhouse, where he appeared alongside brother Michael in *The Wedding Feast* (1977).

After supporting roles with the National Theatre, he won a two-year contract with the Royal Shakespeare Company. His father, who called theatre “shouting in the evenings”, said: “Oh don’t worry – something else might turn up.”

From Ross in *Macbeth* (1982/3), Troughton progressed to Bottom in *A Midsummer Night’s Dream* (1989), Hector in *Troilus and Cressida* (1990/1), the Earl of Kent in *King Lear* (1990/1), Caliban in *The Tempest* (1994) and Bolingbroke in *Richard II* (2000), plus title roles in *Richard III* (1995/6), *Edward III* (2000/1) and *Henry IV* (2000/1). He starred as Gloucester in *King Lear* (2016) and in a modern-dress *Titus Andronicus* (2017). Outside of the RSC he took the title role in *Goodnight Mister Tom* (2015/6, Duke of York’s/tour).

His best-known TV role came as Dr Bob Buzzard in *A Very Peculiar Practice* (1986/8/92), co-starring Peter Davison. Other TV comedies included *Hi-De-Hi!* (1981), *Sorry!* (1982), *Rab C Nesbitt* (1990) and *Bonjour la Classe* (1993). He featured in Andy Hamilton comedies *Underworld* (1997), *Drop the Dead Donkey* (1998), *Trevor’s World of Sport* (2003) and *Outnumbered* (2011). TV dramas included *Bergerac* (1989), *Boon* (1992), *Poirot* (1993), *Midsomer Murders* (1998/2007), *Kavanagh QC* (1999), *Heartbeat* (1999/2006), *Born and Bred* (2003), *Foyle’s War* (2003), *The Last Detective* (2003),



Left:
David
Troughton
in *David
Copperfield*
in 1974.

Casualty (2003), *Fingersmith* (2005), *Diamond Geezer* (2007) and *Father Brown* (2014).

Regular TV roles have included DS Terry in *Tales of Sherwood Forest* (1989), Wellington in *Sharpe* (1993), Jim Ryan in *Undercover Heart* (1998), Stan in comedy *Ted and Alice* (2002), Jack Edwards in *Paradise Heights* (2002), DS Clive Harvey in *Jericho* (2005), Hurry Fenwick in *Casualty* 1906 and its sequels (2006-9), Ricky Hanson in *New Tricks* (2006-9), Stan in *The Café* (2011-13), Inspector Benson in *Grantchester* (2014-16) and Ralph in *The Interceptor* (2015).

Dance with a Stranger (1985), *ChickLit* (2016) and *The Levelling* (2016) are among his feature films.

Troughton’s association with *Doctor Who* saw him play Professor Hobbes in *Midnight* [2008 – see Volume 59]. He also played the Black Guardian several times for Big Finish and reprised Peladon in *The Prisoner of Peladon* (2009). He was a clone Second Doctor in BBC Audio’s *Serpent Crest* series, and read many of his father’s classic stories as audiobooks.

He moved to Stratford-upon-Avon in 1985. Sons Sam and William became actors, while middle son Jamie (Jim) captained Warwickshire’s cricket team and played for England. Troughton rests from acting for summer’s cricket season; he is a qualified umpire in the Birmingham League. ■



THE SEA DEVILS

▶ STORY 62

The Doctor and Jo pay a visit to the Master who is imprisoned on an island off the coast of England. The Doctor discovers that numerous shipwrecks have been caused by aquatic creatures who are colluding with the Master to take over the world.



Introduction

In the closing moments of *World's End*, the first episode of *The Dalek Invasion of Earth* [1964 – see Volume 4], a Dalek emerges from under the Thames. We never find out why, perhaps it just fancied a swim. A quarter of a century later, in the Sylvester McCoy story *The Curse of Fenric* [1989 – see Volume 46], monstrous vampire creatures called Haemovores wade out from under the sea. Likewise, it's not abundantly clear why. It just seems that the image of some ghastly monster, lurching from beneath the waves, is powerfully creepy. And it's one that no doubt lingers in the minds of everyone who watched *The Sea Devils*.

It's the cliffhanger to Episode Three, and a scenario that's revisited in Episodes Four and Five. In *The Sea Devils*, however, this does at least

have a justification. Firstly, the eponymous reptiles do actually live underwater. Secondly, the aquatic trappings are important in giving this story its own identity, since it's broadly a retelling of *Doctor Who and the Silurians* [1970 – see Volume 15]. We meet a race of prehistoric intelligent beings that pre-dates humanity, but this time under the sea instead of in caves beneath the Earth.

At the heart of both *Doctor Who and the Silurians* and *The Sea Devils* is a moral dilemma for reptiles and humans alike: a choice between peaceful co-existence and genocide. It's a beautifully original notion: an 'alien' invasion

'AT THE HEART OF THE SEA DEVILS
IS A MORAL DILEMMA FOR
REPTILES AND HUMANS ALIKE.'

from a race which was here first. The Doctor tries to broker a peaceful solution, but for dramatic purposes everyone else has their fingers on the trigger.

Both stories reach an inevitable conclusion, and with a gap of only two years between them, the latter lacks the novelty value of the original. It was therefore vital to find ways to dress it differently. The production team pulled out all the stops, enlisting the navy to help take the Doctor out to sea.

In addition, further complicating the Doctor's peacekeeping duties, is the Master. He allies himself with the Sea



Left:
The Doctor encounters the original masters of the Earth in *Doctor Who* and the Silurians.

Devils, in opposition to humanity, in the same way he had joined forces with the Nestene Consciousness, Axos and Azal the year before.

We revisit the moral conundrum at the heart of this story again in *Warriors of the Deep* [1984 – see Volume 38] and *The Hungry Earth/Cold Blood* [2010 – see Volume 65], but in both cases new writers

deviate from Malcolm

Hulke's original tale.

The Sea Devils, however, is a salty reprise of one of *Doctor Who*'s most thought-provoking threats – tiptoeing out of the ocean to get you! ■



EPISODE ONE

The *SS Pevensey Castle* is under attack. A crewman sends a mayday but is cut off by something terrifying... [1]

A boatman called Robbins ferries the Doctor and Jo to a small island. They are driven to a castle being used as a prison, and led inside to meet its governor, Colonel Trenchard. He takes them to see his sole prisoner – the Master. [2] The Master tells them he has everything he wants, except his freedom. After the Doctor and Jo have gone, Trenchard visits the Master: “Fooled them nicely, didn’t we?”

The Doctor speaks to Robbins, who tells them that three ships have recently vanished in the area. He thinks that a nearby naval base has been hushing it up. The Doctor borrows Robbins’ boat and lands at the base, where he examines a lifeboat from one of the missing ships. [3] It has odd scorch marks on the

underside. Then the Doctor is captured by some naval ratings.

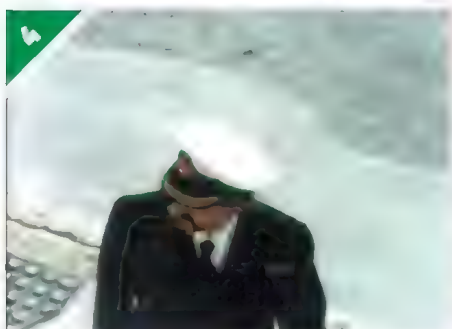
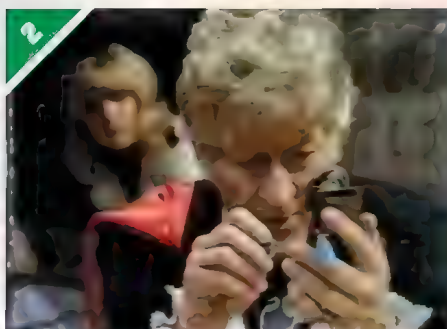
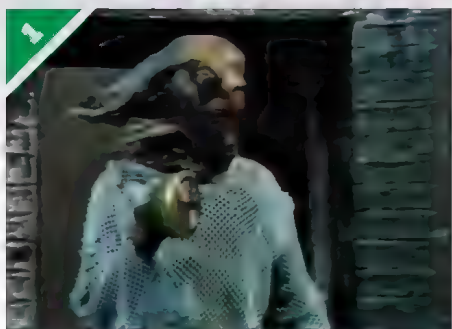
Trenchard interrupts the Master while he is enjoying an episode of *Clangers*. [4] He has brought him a nautical chart. The Master plots the locations of the three sinkings – and notices an abandoned sea fort right in the middle. It’s being used as a sonar testing station, maintained by two men, Clark and Hickman. But there is something else in the fort...

The Doctor is brought before the head of the base, Captain Hart. The Doctor says the marks on the lifeboat were made by a concentrated beam of heat. [5]

Hickman hears a noise and goes to investigate. Clark hears him scream – and discovers Hickman’s dead body.

The Doctor and Jo take a boat to the fort and explore its gloomy interior. There’s a loud boom, and they look out of a window to see that their boat has been destroyed! Then Jo finds Hickman’s corpse – and hears something lumbering towards them... [6]





EPISODE TWO

It is Clark in a state of shock. He deliriously mentions seeing a “sea devil” and such a creature is watching from the shadows.

The Doctor and Jo take Clark to a crew room and tranquilize him. The Doctor sets off to look for a radio and comes face-to-face with the Sea Devil. [1] The Doctor runs back to the crew room and bolts the door. The Doctor electrifies the door so the reptile is electrocuted. It flees back to the sea.

The Doctor explains to Jo that the Sea Devil was similar to another species of reptiles he encountered called Silurians – or, more correctly, Eocenes. He thinks there is a colony beneath the fort. [2] Then they hear the sound of a rescue helicopter.

Trenchard provides the Master with a naval officer's uniform and drives him to the naval base.

Back at the naval base, the Doctor tells Hart they must contact the Sea Devils and find a peaceful solution. [3]

The Master starts gathering items from the base stores.

Jo glances out of the window and sees the Master, [4] but by the time the Doctor has convinced Hart to order a security alert, Trenchard has already driven the Master out of the base.

The Doctor and Jo return to the castle, where Trenchard uses the video feed to prove that the Master is still in his cell. [5]

The Doctor tries to call for help but the outside lines are dead. He tells Jo to go to the naval base, then visits the Master in his cell. The Master pulls a gun on him, but the Doctor kicks it out of his hand. They grab swords from the wall outside the cell and engage in a duel. [6] The Doctor disarms the Master – but when his back is turned, the Master throws a knife at him...

EPISODE THREE

Trenchard enters, and hearing him, the Doctor turns – as the knife thuds into the door behind him. Trenchard orders a guard to take the Doctor away.

Another guard has stopped Jo at the castle entrance – but she knocks him down and runs into the grounds. [1]

Trenchard informs the Master he has the Doctor under lock and key. The Master is busy building a calling device with the components stolen from the base. [2]

Hart briefs a submarine commander, Ridgeway, telling him to investigate the area around the fort.

The Doctor is brought into the Master's cell in handcuffs. The Master says that he intends to help the Sea Devils become rulers of the Earth. [3]

Blythe informs Hart that, according to Trenchard, the Doctor and Jo have left for London. But Blythe wonders why they didn't come back to the base first...

Ridgeway's submarine begins its dive near the fort. He instructs his number one, Mitchell, to start his sonar watch. [4]

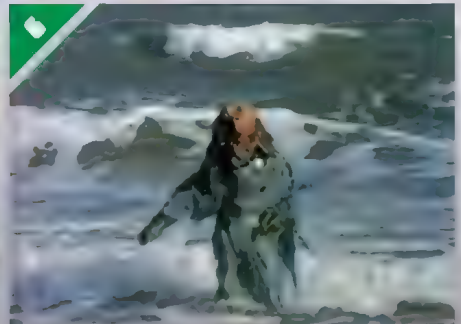
The Doctor is left alone in the Master's cell. Jo taps on the window. The Doctor calls his guard into the cell, enabling Jo to sneak in. After the guard leaves, Jo starts unpicking the Doctor's handcuffs.

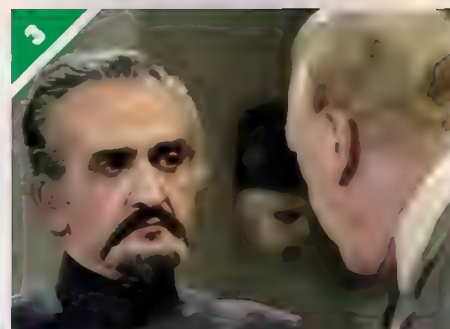
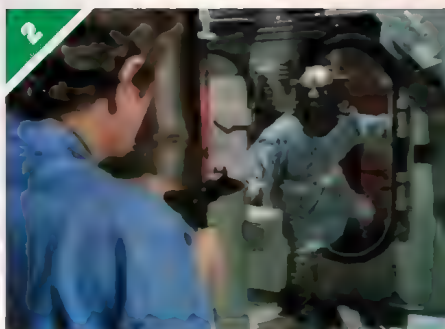
Hart has come to the prison. Trenchard uses the video feed to show him the Master quietly reading and Hart is persuaded that nothing is amiss. After he has gone, the Master congratulates Trenchard on handling the situation. Trenchard believes that they are working to expose saboteurs. [5]

Jo unlocks the Doctor's handcuffs. They overpower the guard and escape.

The submarine loses power and descends to the ocean floor. Then it comes under attack.

The Doctor and Jo climb down to the beach, part of which is a minefield. The Master activates his calling device and a Sea Devil emerges from the ocean... [6]





EPISODE FOUR

The Doctor and Jo head to the minefield, the Doctor throwing himself over some barbed wire to enable Jo to climb through. [1] Then he uses his sonic screwdriver to detonate the mines, which startles the Sea Devil and it runs back into the ocean.

In the submarine, a Sea Devil burns its way through a bulkhead door and strides into the control room. [2]

Back in the prison, the Master informs Trenchard that the creature he saw is one of a race of reptiles that intends to conquer the Earth. [3]

The submarine resumes its progress through the ocean – but with the Sea Devil giving the orders!

The Doctor and Jo return to the base. The Doctor is convinced the Master has built an ultra-high frequency sonic beam to communicate with the Sea Devils. One of the crew, Bowman, detects

movement on the sonar approaching the castle. Inside the castle, the Master has reactivated his device. And outside, under cover of darkness, six Sea Devils emerge from the depths. [4]

Trenchard attempts to contact the Minister and, having no luck, retrieves a service revolver from his desk. Trenchard uses the video link in his office to watch the Master operating his device.

The Sea Devils attack the castle, killing the guards. Trenchard faces three of the reptiles and kills one before he is killed. The Sea Devils enter the Master's cell.

The Doctor, Jo, Hart and some naval ratings reach the castle at first light. They find Trenchard's corpse. [5]

Hart provides the Doctor with a search vessel and the Doctor climbs inside a diving bell. The bell sinks beneath the waves, reaching the seabed. Then a Sea Devil peers inside through the porthole.

The ship loses contact with the diving bell and bring it back to the surface. Hart and Jo look inside. It is empty. [6]

EPISODE FIVE

The Doctor emerges from a Sea Devil diving bell into their undersea base.

A Parliamentary Private Secretary called Walker turns up at the naval base. He has been put in charge of clearing up the business of the missing ships. [1]

The Doctor meets the Sea Devil leader and suggests that they share the Earth with humanity but the Sea Devil doubts that humanity will agree. [2]

Hart returns to his office to find Walker sitting at his desk eating breakfast. Walker has decided to destroy the Sea Devils' base and has already ordered warships to converge on the area.

The Master has also been brought to the Sea Devils' base. He assures the Sea Devils that mankind is weak and conquest will be easy.

Just as the Doctor is negotiating a truce, the warships fire depth charges at the Sea Devils' base. This convinces the

Sea Devil leader that humanity cannot be trusted. [3] He orders another Sea Devil to take the Doctor away and kill him.

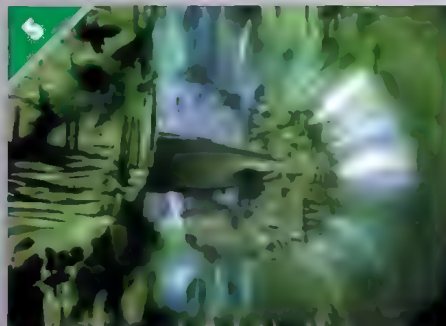
A further depth charge incapacitates the Doctor's Sea Devil escort leaving him free to find Ridgeway and Mitchell in a cell. He sets them free and they return to their submarine where Ridgeway kills the Sea Devil on guard.

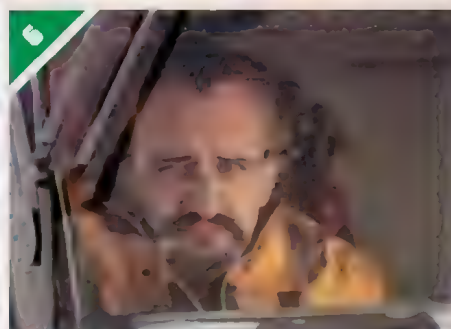
The Sea Devil leader tells the Master to revive the rest of its people. The Master says he requires equipment – which can only be found at the naval base. [4]

As it attempts to leave the base, the submarine is caught in the forcefield. [5] The Doctor suggests they blast themselves free. This works, and the submarine returns to the naval base.

A mass of Sea Devils emerges from the sea and attacks the base. [6]

The Doctor berates Walker for ordering an attack and asks to make one final attempt to negotiate. But as the Doctor is leaving the base, a Sea Devil spots him and raises its gun to fire...





EPISODE SIX

The Master arrives in time to stop the Sea Devils killing the Doctor. Instead the Doctor is taken to Hart's office while Jo, Hart and Walker are locked in the radio room. Jo spots a ventilation hatch in the ceiling and quickly escapes.

The Master tells the Doctor he intends to reactivate all the Sea Devils' underground and underwater bases, but he needs the Doctor's help. The Doctor secretly adapts the Master's reactivation device, and uses it to incapacitate all the Sea Devils in the base, [1] enabling Jo and Hart to escape in a hovercraft.

Hart returns to the base in the hovercraft with reinforcements. They make short work of the Sea Devils but the Master escapes in a jet boat. [2] The Doctor pursues him in another jet boat and catches up with him on another beach. But the Master has led the Doctor into a Sea Devil ambush! [3]

Walker proposes they launch a nuclear strike against the Sea Devils' base.

Back in the base, the Doctor and the Master attach the reactivation device to the power system. [4] Then the Sea Devils imprison them together. The Doctor informs his fellow Time Lord that he has reversed the polarity of the neutron flow, so the device will destroy the base. He uses his sonic screwdriver to open the door; he and the Master help themselves to some submarine escape equipment and make for the airlock.

Hart orders a hovercraft to sweep the area before the launch, and it finds the Doctor and the Master both floating in the water. [5]

The Sea Devil leader realises too late that the reactivation device is causing the power to overload and the base is destroyed.

The hovercraft brings the Doctor back to the naval base. But, by substituting a man in a mask, the Master escapes in the hovercraft... [6]

Pre-production

After writing the character of the Master into every story of the 1971 series, producer Barry Letts and script editor Terrance Dicks felt that the villain's appearances should be used more sparingly in the following run. As plans for the 1972 series began to take shape in early 1971, it was decided that an early story would take up where *The Dæmons* [1971 – see Volume 17] was due to leave off, with the Master imprisoned at last on contemporary Earth.

Below:
The Doctor gives a Sea Devil a hard stare.

The other ingredients considered for the story were the monsters and the setting. It had been some time since a *Doctor Who* story had featured a nautical setting – the last principal use of coastal locations being *Fury from the Deep* [1968 – see Volume 12]. After help from the Ministry of Defence and the army in *The Invasion* [1968 – see Volume 13] and from the RAF on *The Mind of Evil* [1971 – see Volume 16], Letts now decided to see if the Royal Navy would be similarly obliging with equipment and locations for a new action-packed serial.





young Laurence Hanser of Chipstead in a letter read out on the Monday 9 February 1970 edition of BBC1's *Junior Points of View*. In a scene during Episode Two of the new story, Dicks and Hulke attempted to address the error in a conversation between the Doctor and Jo, naming the creatures 'Eocenes'. However, this was no more correct than 'Silurians' had been. The monsters themselves had undergone a change, and a new aquatic cousin of the Silurians/Eocenes was created for the new serial at the request of Letts and Dicks.

Left:
The Master enjoys his freedom.

The first three stories of the 1972 series were all to see the return of old monsters, with the Daleks and the Ice Warriors scheduled to reappear. However, a more recent set of creatures was to be resurrected: the Silurians, who had featured in Jon Pertwee's second serial, *Doctor Who and the Silurians* [1970 – see Volume 15], the design and concept of which had impressed Letts and Dicks. It was thus felt that regular *Doctor Who* writer Malcolm Hulke, who had created the Silurians and had also spent some time in the navy, was the ideal person to write the six-part script. The storyline was commissioned under the working title *The Sea Silurians* on Monday 29 March 1971 with a delivery deadline of Friday 30 April; Hulke delivered on Monday 26 April.

Scripts for *The Sea Silurians* were subsequently commissioned on Tuesday 25 May with a target delivery of Monday 2 August. With this new story, Hulke took the opportunity to correct an error he had made two years earlier in *Doctor Who and the Silurians*. Throughout that serial, the reptile men had been referred to as 'Silurians', and viewers had later written in to point out that the creatures could not have hailed from this period of Earth pre-history; this had been pointed out by

Naval serial

Letts was reluctant to commit to a major location shoot in December or January as there would likely be poor weather – with good conditions being particularly important for a sea-faring epic. Although the serial would be broadcast third, it would be made second in the new run, with outdoor filming conducted in October. Following this, the studio-bound *The Curse of Peladon* [1972 – see page 6] would be made, but this would be broadcast before Hulke's story. The series would alternate the stories set on twentieth-century Earth with those set on other planets to offer variety to the viewer, with *The Curse of Peladon* separating *Day of the Daleks* [1972 – see Volume 17] and *The Sea Devils*. This was to be the first instance of an entire *Doctor Who* serial being recorded out of transmission sequence.

Letts' first meeting with the Ministry of Defence was in mid-June 1971 when he outlined the intention

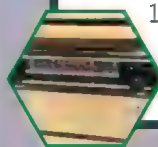
Connections: A call for help

The radio operator of the stricken *Pevensey Castle* sends out a distress call saying, "Mayday, mayday..." This internationally recognised call for assistance was introduced in 1923 by Frederick Stanley Mockford, a senior radio operator at Croydon Airport in London. He chose 'mayday' from the French 'm'aider' ('venez m'aider' meaning 'come help me').



Connections: Radio listener

► When the Doctor asks Jo to find some transistor radios at the abandoned sea fort, she asks him if he wants to listen to *Night Ride*. This late-night show was broadcast on the BBC's Radio 1 and 2 from 1967 with DJ hosts including John Peel and Simon Bates.



to do a 'naval serial' with shooting from Thursday 21 October. He hoped to include diving operations, a small landing by the Royal Marines and an air-sea rescue with a helicopter. The agreement with the navy was that the *Doctor Who* production team could make use of any equipment or locations they needed as long as it would portray the navy in a good light. However, they would be unable to provide a helicopter for the BBC's use (as needed to rescue Jo and the Doctor from the fort in Episode Two and pick up the Doctor and Master from the sea in Episode Six), although they did offer a hovercraft as a replacement for some scenes. The strong liaison between the navy and the production office at this time led Letts and Dicks to discuss the possibility of a BBC drama series set on board a naval frigate, although they were to find that initial proposals for the series

Below:

The Sea Devils are waiting on the shore with their capsule.



Warship had already been made to the BBC by Ian MacKintosh and Anthony Coburn; this would enter production at the start of 1973.

Made aware of what the navy was willing and able to provide, Hulke expanded his script and inserted even more location material. Episodes One and Two were delivered by Hulke on Monday 28 June, with Episode Three on Thursday 1 July, Episode Four on Monday 5 July, Episode Five on Friday 9 July and Episode Six on Saturday 10 July. By the time the final script was delivered, the title had officially become *The Sea Devils*. Several of the scripts overran, and Letts had to edit down the six completed scripts which he took on holiday with him. Some of the character names were apparently taken from Royal Navy ships; Captain Hart from *HMS Hart* (a Black Swan-class sloop launched in 1943), Third Officer Blythe from *HMS Blyth*



(a Bangor-class minesweeper launched in 1940), and Walker from *HMS Walker* (a W-class destroyer launched in 1917).

In the camera script, Trenchard was described as 'a middle-aged man, dressed in conventional country-gentleman clothes – tweed suit, old school tie'. At the start of Episode Two, the stage directions indicated that 'Doctor Who grabs [Clark]'s wrist and applies a Venusian judo lock, so that Clark is helpless'. At the climax of Episode Two, the Master was originally to have taken the gun from the castle guard to threaten the Doctor with, rather than using a knife; he was about to shoot when Trenchard entered at the start of Episode Three. At the start of Episode Four, having reached the naval base, 'Doctor Who sits back, with his feet up and shows off, wiggling his toes.' In Episode Five, the Sea Devil base was described as 'not just a cave but a chamber with metallic walls, but there is a damp, disused, moulding and verdigris

overgrown look about the place, and a subdued underwater kind of light... Some wet Sea Devils enter carrying a coffin-size pod-shaped container'. When Ridgeway communicated with his crew using Morse, the message written down by Summers and shown to the rest of the submarine crew was, 'Keep them busy – we're coming in. Ridgeway'; originally it was the Doctor rather than Ridgeway who shot down the Sea Devils as they entered the sub.

Michael Briant

The director assigned to *The Sea Devils* was Michael Briant, who had handled Hulke's script for *Colony in Space* [1971 – see Volume 17] a few months earlier. Briant had previously been a production assistant on *Fury from the Deep*, and was also an experienced yachtsman. He was delighted with the filmic nature of the scripts. Pre-production commenced on Friday 9 July.

At the start of September, Letts arranged for himself, Terrance Dicks, Michael Briant, production assistant Colin Dudley and designer Tony Snoaden (a new designer on *Doctor Who* who had worked on series such as *Z Cars* and *Softly Softly: Task Force*) to visit the deep diving and submarine rescue vessel *HMS Reclaim* (which had been launched in 1948) in Portsmouth; Lt-Commander K G Lees replied saying that the best dates were Monday 20 and Tuesday 21 September, whereafter *Reclaim* was sailing to Falmouth and Scotland. The visit took place on Monday 20 at *HMS Vernon*, the Royal Navy diving school in Portsmouth, and a week later

Left:

Jo and the Doctor come to the aid of the traumatised Clark on the sea fort.

Connections: Nelson

The Doctor tells Captain Hart that Horatio Nelson was a personal friend of his. Nelson (29 September 1758 – 21 October 1805) was a British Naval officer, particularly well known for his leadership, grasp of strategy and unconventional tactics.



the Ministry of Defence gave permission for filming; the film crew was also allowed to shoot one underwater explosion for Episode Six. The navy indicated that some of the sequences required – such as the material with the diving bell – could be staged as training exercises.

Other key members of the design team were Maggie Fletcher on costumes and Sylvia James on make-up; James had been a designer on the series from 1967 to 1969 and was making a return to *Doctor Who*, whereas this was Fletcher's first *Doctor Who* credit having previously worked on series such as *Paul Temple*.

Right:

"I know he's around here somewhere!"

Behind-the-scenes books

Over the summer of 1971, Terrance Dicks had been contacted by Pan Books. The publisher was interested in releasing a *Doctor Who* book as part of its Piccolo range for children, which already included science-fiction television in the form of novelisations of the ATV series *Timeslip* and *UFO*. This proposed volume however was to be a behind-

the-scenes look at the programme and television production in general, inspired by the American book *The Making of Star Trek* published by Ballantine in 1968. Familiar with the *Star Trek* book, Dicks liked the idea of the project, but since he was kept very busy on his script-editing chores, brought in Hulke, who had by then completed his work on *The Sea Devils*. With the book planned to have a spring 1972 release (ie during transmission of the 1972 series), it was decided to



devote one chapter to the production of this story.

The Sea Devils was allocated the second slot for production in the 1972 series so that it could make use of what was hoped would be reasonable weather for a week of location shooting in October.

Returning in the now semi-regular role of the Master was Roger Delgado, who had recently recorded an episode of Thames' period detective anthology *The Rivals of Sherlock Holmes* (*Madame Sara*, networked on Monday 1 November 1971) and also an edition of the ATV film series *Jason King* (*The Stones of Venice*, shown by ATV on Friday 17 March 1972). The principal guest cast for the serial included two character actors. Clive Morton – who had appeared regularly in the Rediffusion series *Our Man at St Mark's* and *A Man of Our Times* played Colonel George Trenchard, while Edwin Richfield took on the mantle of Captain John Hart – the naval equivalent of Nicholas Courtney's Brigadier character. Richfield had taken the lead in a variety of series before, including Rank's *Interpol Calling*, Granada's *The Odd Man* and *The Owl Service* and BBC1's *R3*, *199 Park Lane* and *The Man in the Iron Mask*. ■

Connections: War wound

The Doctor tells Robbins that he has a bad leg, blaming it first on the Crimean War (1853–1856), then the Gallipoli Campaign of World War I (Feb 1915–Jan 1916) and finally El Alamein, the Egyptian coastal city which was the site of two battles in World War II (1–27

July 1942, and 23 October–11 November 1942).



Production

Seven days were allocated for location shooting in the area of Portsmouth and the Isle of Wight. Filming for the first two days – Thursday 21 and Friday 22 October – took place on the shoreline of the HMS St George at Eastney, between Southsea and Langston Harbour in Portsmouth, starting with the scenes of the Doctor examining the lifeboat in Episode One. The Fraser gunnery range at HMS St George was one of the main locations used throughout the serial, redressed with prop BBC signs to feature as *HMS Seaspire*.

The Sea Devils themselves were the result of a collaboration between John Friedlander of visual effects and Maggie Fletcher from the costume department.

Friedlander, who had handled the Ogrons on the previous story, *Day of the Daleks* [1972 – see Volume 17], was recommended to Michael Briant by Barry Letts. He sculpted the six sea-turtle-like heads of the Sea Devils from a basic mould, but then added different webbing to make each one distinctive. The masks were more like hats, with the artistes inside seeing out through narrow slits in the elongated neck. They were smaller than Briant had hoped for, expecting the operators to be able to wear sub-aqua gear for their emergence from the sea. The bodies were latex-covered overalls. When Briant arrived on location and saw the costumes, he realised that the Sea Devils were naked and they were hastily dressed in a blue fish-net material that Fletcher had left over from another

Above
A Sea Devil
in action.



Above:
The Doctor
cuts his way
out of danger.

show. One of the Sea Devils seen briefly in the film sequences had an additional cape of the netting wrapped around it, to denote it as the chief of the creatures.

Visual effects designer Peter Day and his assistant Len Hutton devised the Sea Devil guns from flash wool, gunpowder and aluminium disks. Unfortunately, the wool would often not ignite properly. This also meant that each gun could only fire once in any take.

Stuart Fell handled the bulk of the stunt work as a Sea Devil on location, but the six reptiles and some Marines were portrayed by a stunt team provided by the HAVOC group, directed by Derek Ware. Ware arranged the main battle sequences at the naval base in one day. One of the falls by a stuntman in Sea Devil rig was from the roof of a building 12 feet above the ground, while Stuart Fell also enjoyed the challenge of performing a back flip when his Sea Devil died... a stunt which Derek Ware felt was over the top. Filming also

took place on the roof with Katy Manning emerging from a duct and evading two Sea Devils in Episode Six along with scenes of the Sea Devils at the base for Episodes Five and Six.

On Friday 22 October, filming was scheduled from 9am with an initial focus on the hovercraft material. The promised hovercraft was a 1964 Warden-class Royal Navy SR.N5, featuring in Episode Six. Katy Manning was given a chance to take control of the vessel and promptly deflated one side of it, hurling the naval crew about inside. The navy agreed to treat the filming as a training exercise, and so allowed a group of Marines to emerge from the hovercraft in the counter attack on the beach. An ambulance was found to arrive on the shoreline for the final scene when an artiste wearing a latex mask of Roger Delgado was carried out of the hovercraft on a stretcher. Delgado himself was then seen at the controls of the SR.N5 before it departed out to sea.

In the afternoon, the pom-pom guns at the Fraser gunnery range were used in the battle sequence for Episode Six, and Edwin Richfield was trained in their operation so that Hart could be seen in battle against the Sea Devils. Indeed, Richfield cut such a convincing figure as Captain Hart, some sailors mistook him for a real officer.

The local newspapers were soon covering the filming with *The News* running the story *Invasion of the Sea Devils* on Friday 22 October, which included shots of journalist Frances Wall being menaced by a Sea Devil and Jon Pertwee chatting to some of the naval ratings. Another story about the shooting on the gunnery range at Eastney Point was *Monsters 'occupy' Eastney*.

Following the weekend, filming resumed at HMS St George from 9am on Monday 25 October, covering scenes of the Sea Devils capturing the Doctor in Episode Six, the Doctor giving chase after the Master in Episode Six, and the scenes around Trenchard smuggling the Master into *HMS Seaspite* in Episode Two. Distinctive vehicles were required for the prison transport service, with Mini Mokes being suggested by Briant. Eventually, two white 1970 Citroën Dyane 6s were hired from

Price. The striking, rather futuristic design was an as yet unfamiliar one on British shores. The French vehicles had their four doors, rear hatch and roofs removed and were emblazoned with the prison symbol.

Out at sea

Tuesday 26 October was the one day that *HMS Reclaim*, the Royal Navy's only diving training vessel based at Portsmouth, would be available for filming, from 8.30am onwards. Principal sequences that had to be filmed were all the diving bell scenes for Episodes Four and Five, plus scenes of the task force going into battle. The lowering and raising of the diving bell proved to be very time consuming, and some material that the team had planned to shoot from the vessel had to be rescheduled or abandoned. Out at sea, most of the crew, and notably Delgado, found themselves severely seasick, the exceptions being Briant and Pertwee. Briant had also hoped to have some underwater photography showing the Sea Devils in their natural habitat, but this had to be dropped from the schedules. For the scenes on the *Reclaim* for Episode Five as the fleet headed out to battle, Briant cast Norman Atkins as the Rear Admiral, having used the actor before as the voice of the Guardian in *Colony in Space* [1971 – see Volume 17].

Delgado was terrified of the scenes required to be shot at sea, but agreed to execute the sequence for Episode Six where he and Pertwee floated in survival suits by the hovercraft, an act of courage for which he won much admiration. Two stuntmen clad in Sea Devil costumes floated on the waves for a camera shot in Episode Five filmed through a binocular mask, as seen by the Rear Admiral from the *Reclaim*.

The story was originally set around work on an oil rig, but such a structure

Left:

Jon Pertwee swaps naval stories.



Connections: Shakespeare

► As the attack is about to be launched on the Sea Devil base, Walker quotes, "Cry havoc and let slip the dogs of war," which originates from Shakespeare's *Julius Caesar* as part of a speech spoken by Mark Antony.



Caesar as part of a speech spoken by Mark Antony.

was too expensive to arrange for shooting on and the authorities concerned refused permission when Briant returned to a rig he had scouted whilst working on *Fury from the Deep*. Consequently, the locale for the first two episodes was changed to a sea fort, the No Man's Land Fort, a nineteenth-century structure located in the Solent off

Whitecliff Bay on the Isle of Wight and owned by the Ministry of Defence.

The shots of Terry Walsh and Stuart Fell doubling for Jon Pertwee and Katy Manning as they climbed up the ladder of the sea fort caused problems for the production team due to fog. The scene had to be executed four or five times. The destruction of Robbins' boat was achieved off camera. First diving stuntman Mike Stephens, with a Sea Devil arm, was seen holding onto the side of the boat, then a smoke canister was released inside the craft, and after an off-screen explosion some debris from the boat was seen floating in the sea. Filming finished at 7pm. Meanwhile Andy Price of BBC1 South's *South Today* had interviewed Jon Pertwee during location work, and his 4'42" filmed report was broadcast on the evening of Tuesday 26 October. A foggy Wednesday 27 October was devoted to the shoreline and minefield scenes, principally for the cliffhanger that bridged Episodes Three and Four, filmed around Whitecliff Bay and Red Cliff between Ryde and Sandown on the Isle of Wight and owned by Bembridge caravan site, from 9am. A photocall was also scheduled for this day, with the six Sea Devils again present in force. The scenes of the Sea Devils emerging from the sea for both Episodes



Four and Five were shot early in the morning at around 7am. The beach chosen had a very shallow slope and so high tide was needed to execute the sequence. It was then found that the Sea Devil masks remained full of air, making it almost impossible for the actors to duck down under the level of the waves. To combat this problem, the masks were filled with water for the second take so they could be submerged, but this resulted in the actors inside the costumes coming close to drowning. Also shot here was an insert for the climax to the sea scooter chase with the six Sea Devils appearing alongside a capsule prop on the headland.

It had originally been intended that two Marine abseilers from R Company, RMB Eastney would double for Jon Pertwee and Katy Manning as they descended to the beach, but heavy fog on the day of the shoot precluded this, forcing the crew to



be stood down for part of the morning and the abseiling sequence to be postponed.

Minefield sequence

While filming the minefield sequence, Pertwee badly bruised his ribs when he fell on what was reported as a 'six-inch metal tube' but was in fact the sonic screwdriver prop which was in his breast pocket when he fell on the fake barbed wire.

For use in these sequences, visual effects provided Roger Delgado with the Master's sonic machine, a working prop with a small rotating radar dish. There was also a fake minefield laid for Episode Four, including 'soft' barbed wire fences and a series of charges that could be detonated close to stuntman Stuart Fell in his Sea Devil outfit. The crew started to lose light on the October day sooner than he

had hoped, causing problems for some shots of the Sea Devils on the beach. That evening, Jon Pertwee undertook rehearsals at the Birdham Hotel for some scenes the following day with Royston Tickner as Robbins, the boatman in Episode One. Tickner had played director Steinberger P Green in *The Daleks' Master Plan* [1965/6 – see Volume 6] and was known to Briant as an ex-navy man who could handle boats; Briant had known him since the pair worked together on *Smugglers' Bay* and had directed him in episodes of the BBC1 series *Z Cars* and *The Doctors*. His scenes took place on a jetty at the Bembridge Sailing Club, owned by Lord Brabazon, near the Ferryport Inn on the island, where the Doctor and Jo came ashore in Episode One. It had been planned to open on a shot of a speedboat's wake, with the camera panning up to show the Doctor water-skiing. On the beach, Jo told Robbins that the Doctor had arranged to meet her there, and then suddenly heard him calling... as the Doctor let go of the tow-rope to ski up onto the beach and tell Jo that it was time for them to leave. Pertwee himself was a keen water-skiier, but the sequence was lost when the shooting schedule had to be amended because of the fog.

The scenes at the jetty, clubhouse and harbour of Bembridge Sailing Club were filmed from 9am on Thursday 28 October. The motorboat *MV Vera Lynn* owned by Maurice Oakham was used for Robbins' boat while Home's Launch transported the crew and acted as a camera platform. For the shots where Jo departed on Robbins' motorcycle, Stuart Fell wearing a

PRODUCTION

Left:

Short of cash, the Master attempts to sell his watch.

Connections: National anthem

▶ Professing it is his patriotic duty to destroy the Sea Devils, Walker quotes two lines from the second verse of the British National Anthem: "Confound their politics, frustrate their knavish tricks."



Connections: The Master

► The Doctor asks the Master to reveal the location of his TARDIS, but the Master refuses to tell him. The Doctor tells Jo that he and the Master used to be very good friends and that "you might almost say we were at school together".



crash helmet doubled for Katy Manning.

The crew continued work in Bembridge harbour for the end of the chase sequence in Episode Six. The chase with two Brealey Smith Buccaneer jetskis in Episode Six was suggested by Jon Pertwee for inclusion in the script (rather than the originally mooted speedboat chase), after his fascination with fast-moving hardware had

brought him into contact with examples of the vehicles; these were hired from Brealey Smith Speedboats. Here, Terry Walsh doubled for Roger Delgado in the scenes out at sea. Delgado was aquaphobic, and unable to swim, and so only appeared in close-ups on the shoreline; his confidence to undertake these shots was boosted by support from Katy Manning, and Jon Pertwee became angry with one of the crew when they were less than patient with the actor facing his fears. Further shots of the Sea Devils coming ashore were also undertaken while the light lasted at Priory Bay. The castle that featured as the Master's prison was Norris Castle, a late eighteenth-century building fashioned to look Norman in style, and standing a mile east of Cowes on the Isle of Wight; this was used for filming from 9am to 4pm on Friday 29 October. The navy loaned the crew two Land Rovers for Episode Three and Four, and the two Citroëns were also heavily used.

For the sequence where Jo evaded the guard in Episode Three, it had originally been planned that he would attack her with a bayonet, with her tripping him and him hitting his head on the side of the Land Rover. A white horse, provided by Major Digby Coventry,

was also seen being ridden by stuntman Mike Horsborough in Episode Four as the castle guards hunted for the Doctor and Jo, with sand bags disguising the horse jumps in the grounds. Five of the stunt team appeared as castle guards, clad in their distinctive black uniforms incorporating cape and beret plus the prison's black and white emblem, which was also worn by Trenchard as a lapel badge. Because of lack of time, a sequence of the Doctor and Jo departing – seen by Trenchard on his monitor – in Episode One was dropped, as was a sequence of the Navy team arriving by Land Rover to find the guards dead in Episode Four. Instead, the crew relocated to Whitecliff Bay and Red Cliff to film minimal material for the previously abandoned abseiling sequence, but without the availability of the Marines. Jon Pertwee persuaded Letts and Briant to let himself and Manning do short segments of abseiling. Although the Doctor was wearing gloves in the sequence, Manning descended the rope too fast and burnt her bare hands. As part of their research to design the model for the nuclear submarine, Peter Day and Jack Kine were allowed to visit Admiralty House

Right:

Netting was all the rage in Sea Devil fashions in 1972.





to study plans of nuclear submarines – and found that, since they did not have suitable security passes, they were initially not allowed to leave. The model was modified from a standard commercial kit which had been purchased from Woolworths. Briant disliked the large propeller unit on the five foot model, and so Day substituted a different, smaller turbine. This was filmed in a tank of water, with the effect of rippling shafts of light bouncing off its hull achieved by shining light off a set of rotating mirrors above the tank.

Studio recording

Rehearsals for the studio began at the BBC's Acton Rehearsal Rooms on Wednesday 3 November. The cast was now joined by June Murphy as Jane Blythe, last seen as Maggie Harris in *Fury from the Deep* [1968 – see Volume 12]. Bowman was played by Alec Wallis whom Briant had directed in *The Doctors* some months earlier. As CPO Smedley, Briant cast Eric Mason, who had been Senior Prison Officer Green in *The Mind of Evil* [1971 – see Volume 16]. The Sea Devil on

SS Pevensey Castle (a vessel named after a ruined medieval fortress in East Sussex) and the sea fort was played by Pat Gorman.

Late rewrites on Episode One included Jo and the Doctor discussing the Master in Trenchard's office, the Master and Trenchard debating the sinkings, the scenes with Clark and Hickman on the fort, and Hart checking the Doctor's pass. Changes to Episode Two included Hart hearing from Jane that the Doctor and Jo were missing, and the Master summoning the castle guard into his room. Much of the material about the submarine was rewritten in Episodes Three and Four (largely conducted on Thursday 11 November), along with the Doctor's escape from the Master's cell in Episode Three. Other changes to Episode Four included the Sea Devil attack on the castle and the Doctor in the diving bell. The script for Episode Six was also adjusted so that the Master and the Doctor should refer to "eocenic bases" and "eocenic friends" although these references were dropped on recording.

All studio recording took place in TC8, with an episode taped each evening. The initial block of Episodes One and

Above: Governor Trenchard is duped by the Master's tales of enemy agents.

THE SEA DEVILS ➤ STORY 62

Two covered Monday 15 and Tuesday 16 November.

For Episode One – recorded on Monday 15 from 8pm to 10pm – the Doctor’s view of the castle prison was a photograph taken during the location shoot. In his cell, the Master was seen watching television on his cell monitor; this was an extract from *The Rock Collector*, an episode of the Smallfilms animated series *Clangers* broadcast on Sunday 25 April 1971. The 19 feet of 16mm footage from the children’s programme was a joke added by Letts to Hulke’s script. Both the cell’s screen and the one in Trenchard’s office were yellow CSO (Colour Separation Overlay) boards behind Venetian blinds so the screen could be turned ‘on’ or ‘off’ and the images from other cameras or telejectors fed in; this was a technique which Letts suggested to Briant.

Captain Hart’s office at *HMS Seaspire* was connected to a corridor and had a small radar room to its rear (complete with working radar screen), which in turn included a trap door in its ceiling. Outside the office window was placed a forced perspective backdrop and model of the naval base, including a rotating radar dish.

For the scenes in the sea fort, Briant experimented with distinctively off-beat

Below:

The Doctor explains everything to 3rd Officer Blythe and Captain Hart.



camera shots and echoed sound effects to give a creepy atmosphere. This included an overhead shot of the ladder between the two-level gantry set which was achieved by using a mirror. The closing credits of Episode One used the long 1’15” version of the theme tune; this also featured on Episodes Four to Six.

Episode Two was recorded from 7.30pm to 10pm on Tuesday 16 November. The sea fort’s crew room featured a polystyrene door constructed by visual effects, which would melt as the chemical Tetro 7 was sprayed onto it. This gave the effect of the Sea Devil scorching its way into the room. The DJ voice heard on the radio set in Episode Two was that of Michael Briant himself, while the 12-second snatch of music was The Piglets performing *Backing Track*, the B-side to *Johnny Reggae*, their Jonathan King-penned hit; this tune was composed by Jonathan King and had been released on Friday 15 October by Bell (BLL 1180), becoming a top 10 hit



in November. Visual effects also fitted the radio with a flash charge to explode as the Doctor turned it off. As with Robbins' boat exploding in Episode One, to avoid showing the Sea Devil jumping through the window into the channel, this was achieved off screen by sound effects and substituting the complete window with a smashed one.

Air-sea rescue

To achieve the scene of the Doctor and Jo being rescued from the sea fort by air-sea rescue helicopter, Briant dipped into the three hours worth of training manoeuvres footage loaned by the Royal Navy's London office. Unfortunately, several viewers were to spot that while a Sea King 'copter (Number 50) left the base in footage from a naval film about the *HMS Ark Royal*, it was a Wessex (Number 56) that arrived to effect the rescue!

The set piece at the end of Episode Two was the sword fight between the Doctor

and the Master at the prison. With none of this action scene pre-filmed, Briant hired Derek Ware to double for Roger Delgado in some camera shots as the Master (Delgado had the added discomfort of being mildly injured in a car accident shortly beforehand, when his steering wheel had impacted on his chest). One shot, that of the Doctor landing on the table and rolling to avoid the Master's blade, was acted out in slow motion and then speeded up during the editing using a videodisc unit.

Joining the cast for rehearsals for the second studio block from Wednesday 17 November was Donald Sumpter who appeared as Ridgeway, his previous *Doctor Who* role being Enrico Casali in *The Wheel in Space* [1968 – see Volume 12]; Briant had directed Sumpter the previous year in *The Doctors*, and had also worked with David Griffin – now playing Lt Commander Mitchell – on the same series. Stanley McGeagh, now Castle Guard Drew, had been cast before by Briant as IMC Guard Allen in *Colony in Space*. Christopher Wray who played Lovell had been PC Groom in *The Dæmons*; he had been at drama school with Briant who had already directed him in *The Doctors*.

The second studio block took place on Monday 29 (Episode Three) and Tuesday 30 (Episode Four) November; this had originally been planned for TC1 but relocated to TC8. The main new set required was the interior of Ridgeway's submarine, which included another polystyrene bulkhead for the Sea Devil to burn through in Episode Four.

For Episode Three, recorded from 8pm to 10pm on Monday 29, Briant inserted

Connections: Parlour games

The incarcerated crew members of the submarine pretend they are playing Consequences, a traditional parlour game, to cover their decoding of the Morse code message being tapped on the hull by their rescuers.



Left: The Master makes plans for world domination.

20 feet of silent 35mm colour film from the Admiralty's 1968 submarine film *No Breezes Blow* made by Dummond Films to show the submarine commanded by Ridgeway diving. The location film shot at Whitecliff Bay, was also different at the start of Episode Four, since the last close-up of the Sea Devil had been removed from the end of Episode Three.

Another new set for Episode Four, recorded from 7.30pm to 10pm on Tuesday 30, was the interior control room of the *HMS Reclaim*, in which two small monochrome monitors showed the Doctor inside a studio mock-up of the diving bell. The bell was duplicated in the studio so that a shot could be achieved of the Sea Devil peering in through the green-tinted porthole of the capsule at the end of Episode Four. Up to now, only one Sea Devil had appeared in studio, but now three extras were hired for the attack on the castle in Episode Four. Rehearsals for

Below:
The Doctor adapts a radio into a transmitter.



the final studio block began on Wednesday 1 December.

The recording block for the final two episodes of *The Sea Devils* took place on Monday 13 and Tuesday 14 December. The Chief Sea Devil was played by Peter Forbes-Robertson, who had appeared as a guard in *The Power of the Daleks* [1966 – see Volume 9]. John Caesar as the luckless CPO Myers had made several previous appearances in *Doctor Who*: the second man in the market in *The Romans* [1965 – see Volume 4], Monoid Four in *The Ark* [1966 – see Volume 7], and a guard in *The Macra Terror* [1967 – see Volume 10].

Sea Devils' base

The final two instalments were recorded out of sequence. Taped from 8pm to 10pm on Monday 13 December, Episode Five's taping started with the main area of the Sea Devils' base, then Hart's office with its radio area, then the corridors, prison area and 'balloon' of the Sea Devils' base and finally aboard the submarine.

The Sea Devils' base was given very low-key lighting in both its main control chamber and the area outside the cells. The diving pod prop used on location appeared again, this time with Pertwee inside so that his face was visible when an outer section of the capsule was removed. Lightweight polystyrene debris was also dropped from the roof onto the two Sea Devils escorting the Doctor to his cell in Episode Five.

For Episode Five, the shot of the submarine trapped in the Sea Devils' forcefield was achieved by superimposing a caption slide over the filmed modelwork. This modelwork was one of the images shown on the large yellow CSO screen of the Sea Devils' control room, along with green radar images of the task force and the submarine moving away.



One of the Sea Devil heads was modified for Forbes-Robertson to wear as the Chief of the creatures. This had a basic mechanism inserted into it to operate the lower jaw in synchronisation with the actor's lines, which were modified into a gurgling whisper as the Chief spoke. This costume was also clad with the net cape seen briefly in the location filming.

A considerable amount of the navy's 35mm footage was used in Episode Five. The task force at sea was 30 feet of silent film from the 1970 documentary film *The Navy Is a Ship* made by Salon Productions, while the scenes of depth charges being readied and fired came from 100 feet of the 1967 documentary film *Defence in Depth* about underwater threats made by Stewart Films. The sequence of Ridgeway's submarine breaking the surface was 21 feet from *No Breezes Blow*. Brief inserts of

the fleet, the submarine and explosions at sea from these sources were also used in Episode Six.

Episode Six was due to record from 7.30pm to 10pm on Tuesday 14 December, but overran by five minutes because of problems with a caption scanner. Again, scenes in the Sea Devils' base set were recorded out of sequence, grouped together at the end of the evening. At the start of Episode Six, the filmed footage at the Fraser gunnery range was altered slightly from that seen at the end of Episode Five.

A few special effects were required such as a charge on the underwater cell door blown by the Doctor with his sonic screwdriver. The Master's trigger device included a flashing light, and another flash charge detonated as the Chief Sea Devil attempted to shut down the equipment. The Doctor also delivered the line, "I've reversed the polarity of the neutron flow," for the first time; Pertwee initially struggled with this until he found the right rhythm to say the words – that of the traditional melody *The Sailor's Hornpipe*.

The third studio session on *The Sea Devils* completed the work on *Doctor Who* until just after Christmas when a couple of days were spent on filming at Ealing for *The Curse of Peladon*. ■

Left:

Roger Delgado and stuntman Derek Ware work out the details of the sword fight.

PRODUCTION

Thu 21 - Fri 22 Oct 71 Fraser Gunnery Range, Portsmouth, Hants [Beach; *HMS Seaspire*]

Mon 25 Oct 71 Fraser Gunnery Range [*HMS Seaspire*]

Tue 26 Oct 71 *HMS Reclaim*, Portsmouth, Hants [*HMS Reclaim*]; No Man's Land Fort, Solent [Sea Fort]

Wed 27 Oct 71 Red Cliff; Whitecliff Bay, Isle of Wight [Beach; Minefield]

Thu 28 Oct 71 Bembridge Sailing Club, Bembridge, Isle of Wight [Quayside]; Bembridge Harbour, Bembridge, Isle of Wight [Sea]; Priory Bay, Seaview, Isle of Wight [Beach]

Fri 29 Oct 71 Norris Castle, East Cowes, Isle of Wight [Prison]; Red Cliff; Whitecliff Bay, Isle of Wight [Cliff]

Mon 15 Nov 71 Television Centre Studio 8: Episode One

Tue 16 Nov 71 Television Centre

Studio 8: Episode Two

Mon 29 Nov 71 Television Centre

Studio 8: Episode Three

Tue 30 Nov 71 Television Centre

Studio 8: Episode Four

Mon 13 Dec 71 Television Centre

Studio 8: Episode Five

Tue 14 Dec 71 Television Centre

Studio 8: Episode Six

Post-production

In editing, Episode One lost a short group of shots of the Master on his rowing machine as Trenchard guided the Doctor and Jo to his cell. In a later scene in Trenchard's office, three cuts were made: Wilson showing Jo and the Doctor in; the Doctor evading Jo's questions as to why they came to see the Master by saying that he thought they would enjoy "a trip to the seaside"; and also Jo asking, "Won't they ever let him go?" the Doctor replied, "After all he's done?" Episode Two lost the Doctor commenting that Clark should be in hospital, and some dialogue to Jo about the Sea Devil he encountered being "a related species" to the cave creatures he'd previously met. A whole scene in the Master's cell was also removed; in this, the Master told the governor that if he could

Below:
Pretending to be a prisoner, the Master is very much in control.



not persuade the navy to part with the equipment they needed, then they would have to steal it to prevent further loss of life.

With the budget for *The Sea Devils* mainly allocated to location shooting and action, one area where savings could be made was by employing an 'in-house' composer for the music. Instead of hiring Dudley Simpson and his musicians, as was normally the case, Letts asked Briant to explore the use of a synthesised soundtrack from the BBC's own Radiophonic Workshop. John Baker was originally assigned to score the music, but when he was taken ill the task was handed to Malcolm Clarke, a suitably new '*avant garde*' composer.

Clarke had joined the BBC in 1969 from the dole queue. Originally he was a studio manager in the engineering department before being located at the Maida Vale Workshop.

Clarke was able to view Shibaden tapes of the rough episodes during December, and created his 53-minute score using the Delaware EMS Synthi 100 synthesiser. Recorded between Monday 6 and Friday 31 December, Clarke's score was nightmarish, jarring and discordant – very much the strange new sound which Briant sought. However, Letts asked Briant to lose some parts of it as it was hard to differentiate between the score and the sound effects.

Assigned to the serial in November 1971, Clarke's Workshop colleague Brian Hodgson again provided the special sounds, a total of 45 items which mainly related to the Sea Devils. ■

Publicity

► On Tuesday 21 December, Barry Letts and Jon Pertwee attended the second half of Young Observer's evening teach-in at the London Planetarium entitled 'Science Fiction and Fact', and were interviewed by compere Peter Purves, who had played the Doctor's companion Steven Taylor in the mid-1960s. On display were the masks of a Silurian, an Axon from *The Claws of Axos* [1971 – see Volume 16], an Auton daffodil man from *Terror of the Autons* [1971 – see Volume 16] and two Daleks, which Letts announced would return in the new season along with a new foe: the Sea Devils.

► A filmed report on the making of *The Sea Devils* was included in an episode of *Television Club* (part of the BBC's programming for schools and colleges) entitled *Putting on a Show* (2). The 19'48" programme was first broadcast at 11.30am on Monday 21 February 1972, with a repeat at 2.05pm on Tuesday 22; the report occupied the second half of the broadcast after a demonstration about make-up.

► In *Radio Times*, the programme listings were given six small illustrations: a Sea Devil, the Master, the submarine, another Sea Devil, the Doctor and Jo respectively across the six instalments. With the exception of the first Sea Devil, these were drawn by Frank Bellamy. The edition covering 26 February to 3 March 1972, the week



Left:
Four of the
original
Radio Times
illustrations by
Frank Bellamy.

Episode One of *The Sea Devils* was transmitted, also included a short article by Madeleine Kingsley under the billing of *Meet the Dalek Winners!* This one-page piece featured the results of a competition launched by *Day of the Daleks* earlier that year in which Terry Nation awarded Mark 7 Dalek toys to the lucky winners. Episode Five's issue of the magazine (25-31 March 1972) also saw the show being promoted when Katy Manning selected her viewing for the week in 'My Choice' (*The Old Grey Whistle Test*, *Tom and Jerry* and *Horizon* among others). As she said, "I just dig TV..."

Right:
Frank Bellamy's
Radio Times
artwork for
the Christmas
repeat of *The
Sea Devils*.



- *The Sea Devils* was promoted by both a continuity voice-over during the closing credits of Episode Four of *The Curse of Peladon* and a trailer (comprising the Master talking to Trenchard and the Doctor and Jo being stranded on the sea fort) screened on BBC1 on Friday 25 February.
- There was a glimpse of Episode One of *The Sea Devils* during the 5 March edition of *Ask Aspel*, a BBC children's show where younger viewers could request their favourite clips. The guest on the programme was Jon Pertwee (then working on *The Mutants* [1972 – see page 82]) and an extract from the

climax to Episode Four of *Day of the Daleks* was also shown.

- For the Christmas 1972 repeat of *The Sea Devils*, Frank Bellamy again illustrated the story in *Radio Times* with a large piece depicting the Doctor, the Master and a Sea Devil in the Christmas edition. The compilation was promoted by a trailer broadcast earlier the same day and was followed by a continuity announcement promoting both the start of the new series with *The Three Doctors* [1972/3 – see Volume 19] the following Saturday, and the accompanying cover story in the new issue of the *Radio Times*.

Broadcast

► *The Sea Devils* was screened on Saturdays from 26 February 1972 to 1 April 1972. In competition to *Doctor Who* around the ITV regions, viewers faced the temptation of being lured away from the aquatic serial by a variety of programmes such as *It Takes a Thief* on ATV, reruns of ATV's *Randall and Hopkirk (Deceased)* on Southern, Yorkshire, HTV, Westward and Channel, *Bearcats!* on Granada, the sitcom *Both Ends Meet* on LWT, the Western *Bonanza* on Tyne Tees, the cartoon *The Flintstones* on Anglia, the science-fiction adventure *UFO* on Scottish, the US sitcom *Lucy* on Border, *Jimmy Stewart* on Grampian and *Sportscast* on Ulster... all of which had generally started before *Doctor Who*. Around 6pm, the commercial slot changed, offering shows such as the quiz *Sale of the Century* on LWT, ATV, Anglia and other regions, the

popular *The Comedians* on Southern and Granada and others, the sitcom *Please Sir!* on Yorkshire and Tyne Tees, *Both Ends Meet* on HTV (and later ATV), *On the Buses* on Grampian and *The Dick Van Dyke Show* on Ulster. With power blackouts across the country due to industrial disputes, it was easier for the viewer to turn to such shows rather than try to follow a disrupted *Doctor Who* serial. Nevertheless, viewing figures for the story were generally good at just over eight million, although lower than for *Day of the Daleks* and *The Curse of Peladon*. The lower figure of 6.4 million for Episode One was partially due to it being hit by the blackouts.

► Episode One was discussed at the BBC's Programme Review Board on Wednesday 1 March when head of drama serials Ronnie Marsh and head of features Aubrey Singer both felt that the opening instalment was a good one, while Singer's colleague Gordon Watkins admired the "new breed of loveable monster".

► To help viewers who had lost part or all of the transmission of the opening instalment, Episode Two was preceded with a two-minute, 16-second resume of Episode One assembled as a montage of extracts. The following Wednesday, Episode Two was also judged to be "another good episode" while on Wednesday 15 both head of children's television Monica Sims

Left:
A windswept
Doctor.



Right:

Life can be boring aboard a sea fort – until a Sea Devil turns up!

and head of television script unit Robin Wade found Episode Three “very exciting”.

- Some ITV scheduling altered during the month with Grampian later showing *On the Buses* earlier and placing a film opposite the end of *Doctor Who* from Saturday 11 March, while HTV filled the same slot with the Canadian medical drama *Dr Simon Locke*, and from Saturday 25 March placing *Bugs Bunny* cartoons across the start of *Doctor Who*. Latterly, Yorkshire and Tyne Tees opposed the end of *Doctor Who* with films.
- After the transmission of Episode Three, the production team found itself in hot water when visited by two Ministry of Defence officials. The visitors were concerned about the submarine shown in Episode Three which appeared to be a new secret design for Polaris submarines which was being tested by Naval Intelligence. Their fears that the BBC had obtained footage of the real vessels in operation were allayed when Letts and Briant showed them Peter Day’s model which, by coincidence, had been modified to include propellers similar to those on the new Polaris.
- James Towler reviewed Episode Five in *Television Today* on Thursday 30 March, commenting that the ‘relationship between Who and his sparring partner [the Master] is one of the most fascinating aspects of the series’ and that ‘the standard of production was enhanced by substantial footage of locational film work and the strength of the casting’; he also promoted the forthcoming *The Making of Doctor Who* and commented that he would ‘ensure that I am back again next Saturday to see what happens next’.
- The closing credits of Episode Six carried a continuity announcement promoting the next serial *The Mutants* which would begin the following week.
- On Wednesday 17 May 1972, the Purchased Programming Department informed Barry Letts that ‘the Director of Public Relations (Navy) has informed me that they consider the publicity derived from [*The Sea Devils*] was sufficient for them to recommend that any royalty fees be waived’.
- Edited into an 89-minute compilation and billed as *Doctor Who and the Sea Devils*, the serial was repeated at 3.05pm on Wednesday 27 December 1972, gaining a reasonable early afternoon audience against the nostalgia quiz *Looks Familiar* and reruns of ATV film series like *The Saint* or *Danger Man* or filmed sitcoms like *The Odd Couple* and *The Ugliest Girl in Town* around the ITV regions.
- On Tuesday 20 February 1973, an Audience Research Report was



produced for the repeat compilation based on 117 viewers' comments; the reception was mixed since the audience had seen the story before and so felt it lacked excitement. While there was praise for Delgado and Pertwee, reaction was mixed over the Sea Devils ("too pathetic for words" or "most effective monsters").

- ▶ A further, unplanned, repeat of the compilation version of the story occurred at 11.15am on Monday 27 May 1974, between Parts Four and Five of *Planet of the Spiders* [see Volume 21] when weekday coverage of the Yorkshire vs Lancashire cricket match was lost due to industrial action at the BBC. This was promoted at short notice by a continuity announcement at the end of *Planet of the Spiders* Part Four on Saturday 25 May. The viewing figure here was understandably lower, under five million, against *If You're Not Winning, You're Not Trying* and pre-school programmes on the ITV network.



- ▶ *The Sea Devils* was sold to Australia in August 1972, and given a 'G' rating once the shot of the Master knocking out a guard in Episode Two had been deleted. At this time it was also marketed in North America as part of a 72-episode package of Jon Pertwee serials, although it attracted very little attention. It was also sold to Hong Kong in 1973 and Canada, Singapore, Gibraltar, the Philippines and Saudi Arabia in 1977.
- ▶ With a resurgence of interest in *Doctor Who* in North America, the Jon Pertwee stories were remarketed by Lionheart, and these included *The Sea Devils* which had been recovered from Canada on a colour 525-line videotape in spring 1983. At this time the BBC Archives had only retained the master videotapes of Episodes Four to Six, along with 16mm monochrome telerecordings of the whole serial.
- ▶ The story was also syndicated in North America as a TV movie of two hours 17 minutes duration. New Zealand screened it in November 1985 and November 2000.
- ▶ *The Sea Devils* was selected as a prime example of *Doctor Who* with Episode Six included in the *Adventure in Space and Time* session of *Doctor Who: The Developing Art* at the National Film Theatre in London on Sunday 30 October 1983. The whole serial was also shown at the NFT on Saturday 3 December 1988; the episodes, shown from the monochrome film recordings, were introduced by Jon Pertwee himself.

Left:

Jo and the Doctor investigate the sea fort.

THE SEA DEVILS ➤ STORY 62

Right:

It was Jon Pertwee's idea to use sea scooters for the filming of *The Sea Devils*.

➤ In February 1992, the serial was chosen by Teresa Griffiths of *The Late Show* team to represent Jon Pertwee's era of *Doctor Who* in a repeat season of the programme on Fridays from BBC2. The first three episodes were transmitted from the 525-line conversions, as was the fifth episode when it was found that the 625-line master tape had been scarred in places. The show fared reasonably well against competition from popular series such as *Wogan*, *The Help Squad* plus local news programmes.

➤ *The Sea Devils* was shown in episodic and compilation forms on UK Gold



from April 1993 and on BBC Prime in 1996, and on Horror Channel from May 2014.

➤ On Tuesday 19 November 2013, as part of the celebrations for 50 years of *Doctor Who*, BBC One South's *South Today* carried a three-minute item in which Richard Latto looked back at the location work for the serial, chatting to former naval officer David de Vere and also Stuart Fell.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Episode One	Saturday 26 February 1972	5.50pm-6.15pm	BBC1	24' 40"	6.4M (76th)	-
Episode Two	Saturday 4 March 1972	5.50pm-6.15pm	BBC1	24' 30"	9.7M (26th)	-
Episode Three	Saturday 11 March 1972	5.50pm-6.15pm	BBC1	24' 05"	8.3M (45th)	-
Episode Four	Saturday 18 March 1972	5.50pm-6.15pm	BBC1	24' 21"	7.8M (40th)	-
Episode Five	Saturday 25 March 1972	5.50pm-6.15pm	BBC1	24' 53"	8.3M (39th)	-
Episode Six	Saturday 1 April 1972	5.50pm-6.15pm	BBC1	25' 24"	8.5M (47th)	-

REPEAT TRANSMISSIONS (BBC1)

The Sea Devils ¹	Wednesday 27 December 1972	3.05pm-4.35pm	BBC1	88' 24"	8.7M (51st)	-
The Sea Devils ²	Monday 27 May 1974	11.15pm-12.45pm	BBC1	88' 24"	4.6M (99th)	-

REPEAT TRANSMISSION (BBC2)

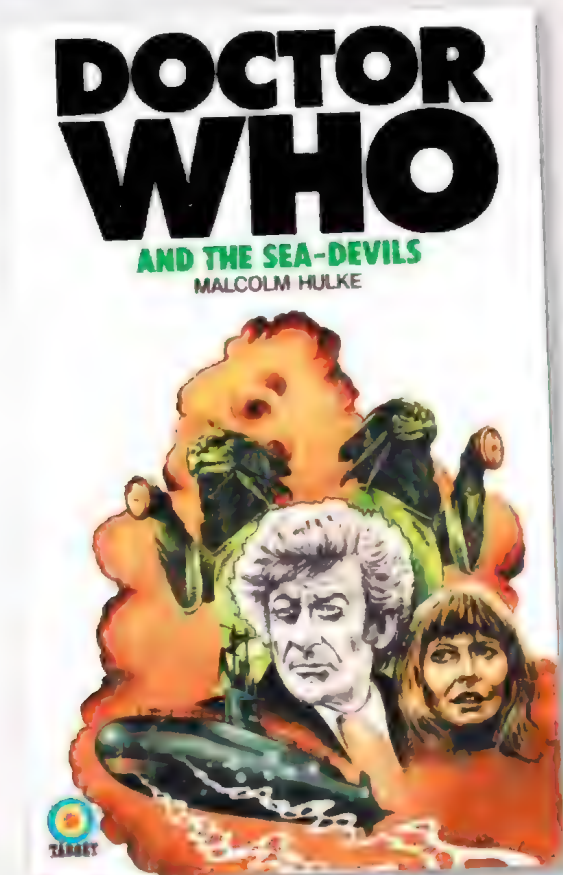
Episode One	Friday 6 March 1992	6.50pm-7.15pm	BBC2	24' 40"	3.1M (14th) ³	-
Episode Two	Friday 13 March 1992	6.50pm-7.15pm	BBC2	24' 30"	3.6M (13th) ³	-
Episode Three	Friday 20 March 1992	6.50pm-7.15pm	BBC2	24' 05"	3.0M (15th) ³	-
Episode Four	Friday 27 March 1992	6.50pm-7.15pm	BBC2	24' 21"	3.4M (12th) ³	-
Episode Five	Friday 3 April 1992	6.20pm-6.45pm	BBC2	24' 53"	3.1M (13th) ³	-
Episode Six	Friday 10 April 1992	6.50pm-7.15pm	BBC2	25' 24"	3.0M (15th) ³	-

¹ Billed as *Doctor Who and the Sea Devils*

² Unbilled, replacing *Cricket: The Roses Match*.

³ BBC2 chart only

Merchandise



Malcolm Hulke novelised his own scripts as *Doctor Who and the Sea-Devils* which was published by Target in October 1974 with a cover by Chris Achilleos and internal illustrations by Alan Willow. It was reprinted with a new cover



by John Geary in April 1979 (and a hardback from WH Allen in June 1981), with the same artwork planned for use on a May 1992 reprint as *Doctor Who – The Sea-Devils* which was never issued. From 1984, the paperback became number 54 in the *Doctor Who* library. A reading of this by Geoffrey Beevers was released on CD by AudioGO in June 2012, while a Portuguese edition, *Doutor Who e os Demonios Marinhos*, was issued by Editorial Presença in January 1983 with a cover by Rui Ligeiro.

With narration and an interview from Katy Manning, the soundtrack of the serial was released on CD by BBC Audiobooks as part of the *Doctor Who: Monsters on Earth* box set in October 2006; it was subsequently issued as a standalone item in January 2008 and as part of BBC Physical Audio's *Classic TV Adventures: Collection One* CD set in April 2017.

The Sea Devils was released on BBC Video in September 1995. It was later available as part of the *Beneath the Surface* DVD box set released in January 2008. The special features included:

- ▶ **Commentary** with director Michael Briant, producer Barry Letts and script editor Terrance Dicks, moderated by late-1980s script editor Andrew Cartmel
- ▶ **Hello Sailor!: Making The Sea Devils** – Making-of documentary featuring Michael Briant, Katy Manning, Stuart Fell, Terrance Dicks, Barry Letts, David de Vere, Steve Scholes, Dave King, Digby Coventry, Donald Sumpter



Above:

The cover for the video release of the story by Colin Howard.

Left:

Novelisation covers by Chris Achilleos (top), John Geary (left) and Rui Ligeiro.

Right:

The DVD cover by Clayton Hickman.



- **8mm film** – shot by Dave King with commentary from Michael Briant, Terrance Dicks and Barry Letts
- **Trails and continuity**
- **Photo gallery**
- **Isolated music**
- **Radio Times listings** in Adobe PDF format
- **Piccolo book 'The Making of Doctor Who'**
- **Programme subtitles**
- **Subtitle production notes**

Far right:

The Weetabix promotional Sea Devil.

In July 2011, the serial was also available on DVD with issue 66 of GE Fabbri's *Doctor Who – DVD Files*.

In 1983 BBC Records and Tapes USA released the 7" single *Who Is the Doctor* by Jon Pertwee/*The Sea Devils* by the BBC Radiophonic Workshop. A suite of music from *The Sea Devils* was available on the BBC Records' LP/cassette *Doctor Who: The Music* in February 1983 and also featured on the Silva Screen CD *Doctor Who: Earthshock* in November 1992, Silva America's *The Best of Doctor Who: Volume 1*

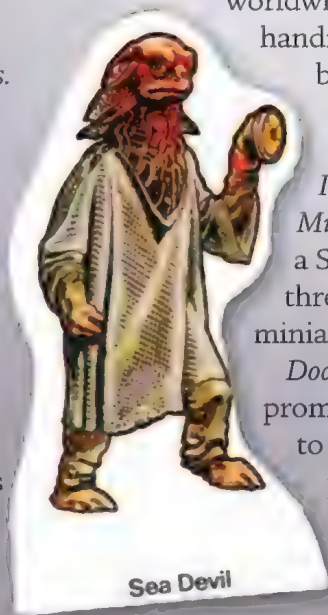
CD in July 1993 with music from the serial also included on Silva Screen's four-disc CD *The 50th Anniversary Collection* in December 2013 and on the 11-CD version of *The 50th Anniversary Collection* in September/November 2014. Malcolm Clarke's complete score featured on BBC Music's CD *Doctor Who at the BBC Radiophonic Workshop – Volume 2: New Beginnings 1970-1980* in May 2000.

Model Sea Devils

In 1985 Citadel Miniatures issued three different white metal miniatures of Sea Devils. Harlequin Miniatures issued a metal model of a Sea Devil in November 1997, a Sea Devil attacking in 1998 and seven new Sea Devils in November 1999. Also in 1999 Head-Up Display produced handcrafted and painted 7-11cm-tall plaster busts of a Sea Devil. In 2008 Neil Sims Productions also created a detailed Sea Devil bust. A Sea Devil figurine was given away with issue 30 of the *Doctor Who Figurine Collection* published by Eaglemoss in October 2014. Robert Harrop Designs produced 1:12 handpainted Sea Devil statues in March 2015. These were limited to only 300 units

worldwide. Each came individually handnumbered in a presentation box with an information card and a certificate of authenticity. Warlord Games' *Into the Time Vortex: The Miniatures Game* included a Sea Devils set containing three unpainted pewter miniatures in July 2017.

Doctor Who was used in a promotion by Weetabix from April to June 1975. Each promotional pack contained four stand-up card figures from a set



of 24, one of which was a Sea Devil. Twelve octagonal cards were given away free in boxes of Typhoo tea bags as a part of the 'Amazing World of *Doctor Who*' promotion which ran from July through to September 1976. One card featured the Sea Devils. In 1978 Jotastar issued a *Doctor Who* Trump Card Game; Sea Devils were included in the 'Aliens' set of these cards (the pictures for the Sea Devils and Ogrons were accidentally transposed).

Posters of the Third Doctor and a Sea Devil were available from Personality Posters in 1972. This was the same image that was on the cover of the Piccolo's *The Making of Doctor Who* book which was



published on Thursday 20 April 1972 and carried extensive material about the making of *The Sea Devils*. Postcards of Sea Devils were available from Who Dares Publishing in September 1985. Sea Devil hologram cards were issued by Light Fantastic in 1987. A set of 20 collectors' art cards, which included a Sea Devil card, were available from CCC Ltd in 1993. A 20" x 16" laminated poster print celebrating *The Sea Devils*, featuring photographs and facts about the story, was issued by Eurodesign in 1996.

A set of postcards depicting Colin

Howard's *Doctor Who* art from books and videos included artwork for *The Sea Devils*. These were available from Slowdazzle Worldwide in 1999. A4 colour art prints of Chris Achilleos' *The Sea-Devils* cover art were issued in November 2005. Covers featuring *The Sea Devils* were issued by The Stamp Centre in 2008. Copies were signed by Jon Pertwee's son, Sean.

A *Doctor Who* Chess Set, available from MBI Inc in 1992, included Sea Devil pieces as part of the expansion set. Sea Devil fridge magnets were available from KP Classic Collectables in March 1998. A set of 12 different self-adhesive *Doctor Who* stickers were available from Dapol in August 1999, one of which was a Sea Devil. A pack of four photographic collage greetings cards from The Stamp Centre featured images of Sea Devils and were available in April 2001. ■

Left:

The Sea Devil Typhoo card.

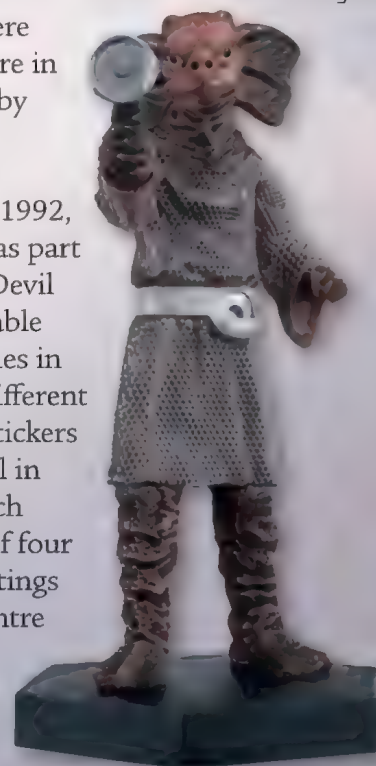
Below left:

Character Options' Sea Devil figure



Below:

Eagle Moss' Sea Devil figurine.



Cast and credits

CAST

Jon Pertwee..... Doctor Who
with

Katy Manning..... Jo Grant

Roger Delgado..... Master

Edwin Richfield..... Captain Hart

Clive Morton..... Trenchard [1-4]

Donald Sumpter..... Commander Ridgeway [3-5]

David Griffin..... Lt Commander Mitchell [3-5]

Royston Tickner..... Robbins [1]

Neil Seiler..... Radio Operator [1]

Declan Mulholland..... Clark [1-2]

Hugh Fatcher..... Hickman [1]

Colin Bell..... CPO Summers [4-5]

Christopher Wray..... Ldg Seaman Lovell [3, 5]

Brian Vaughan..... Lt Commander Watts [4]

Rex Rowland..... A/B Girton [5]

Martin Boddey..... Walker [5-6]

Norman Atkyns..... Rear Admiral [5]

John Caesar..... CPO Myers [6]

June Murphy..... 3rd Officer Jane Blythe

Far right:

Governor Trenchard allows the Doctor and Jo to visit the Master.

Right:

Journalist Frances Wall is about to get the story of her career!



Alec Wallis..... Ldg Telegraphist Bowman [1, 4-6]

Eric Mason..... CPO Smedley [2]

Brian Justice..... Castle Guard Wilson [1]

Stanley McGeagh..... Castle Guard Drew [3-4]

Terry Walsh..... Castle Guard Barclay [1, 3]

Pat Gorman..... Sea Devil [1-2, 4-6]

Chief Sea Devil..... Peter Forbes-Robertson [5-6]

UNCREDITED

Stuart Fell, Mike Stephens, Marc Boyle, Mike Horsborough, Peter Brace.....

..... Stunt Castle/Castle Guards

Stewart Berry, Bob Blaine, Les Clarke, Philip Weston, Jim Dowdall, Brian Gilmar.....

..... Castle/Castle Guards

Terry Walsh, Stuart Fell, Mike Stephens, Marc Boyle, Mike Horsborough, Peter Brace..

..... Stunt Sailors

Terry Walsh..... Stunt Double for Doctor Who

Stuart Fell..... Stunt Double for Jo Grant

Mike Stevens..... Stunt Diver/Sea Devil

Michael Briant..... Voice of DJ

Jim Dowdall..... Naval Rating

Derek Ware, Terry Walsh Stunt Doubles for Master
Roy Pearce, Ron Tingley, Dennis Plenty, Nick Llewellyn Submarine Ratings
Brian Nolan, Steve Ismay, Geoff Witherick, Frank Seton Sea Devils
Roy Pearce, Ron Tingley, Dennis Plenty, Nick Llewellyn, Philip Weston, Jim Dowdall, Brian Gilmar Naval Base Sailors
Terry Walsh, Stuart Fell, Mike Stephens, Mike Horsborough, Marc Boyle, Peter Brace, Alan Chuntz, Billy Horrigan, Jack Cooper Stunt Sea Devils
Derek Ware, Alan Chuntz, Billy Horrigan Stunt Sailors
 and the officers and men of *HMS Reclaim*
 and *HMS St George*

CREDITS

Written by Malcolm Hulke
 The BBC wish to acknowledge the help
 given to them by the Royal Navy in the
 making of this programme
 Title Music by Ron Grainer
 and BBC Radiophonic Workshop
 Incidental music by Malcolm Clarke,
 BBC Radiophonic Workshop
 Special Sounds by Brian Hodgson
 Film Cameraman: Peter Sargent
 Film Editor: Martyn Day
 Visual Effects: Peter Day
 Action by HAVOC [6]
 Costumes: Maggie Fletcher¹
 Make-up: Sylvia James¹
 Studio Lighting: Mike Jefferies¹
 Sound: Tony Millier [1-4]¹,
 Colin Dixon [5-6]²
 Script Editor: Terrance Dicks
 Designer: Tony Snoaden
 Producer: Barry Letts
 Directed by Michael Briant
 BBC © 1972

¹ Credited on Episodes One and Six only

² Credited on Episode Six only



Profile

CLIVE MORTON

Trenchard

Born Francis Clive Morton on 16 March 1904 in London, his father Francis Sr ran a steelwork contracting business and had married Ingeborg Becker the previous year. Francis Jr grew up in a large mansion in Limpsfield, Surrey.

He appeared with brothers Burnard and (John) Humphrey in a revue staged by their parents, both amateur actors, for the Polish Relief Fund in 1916. He and Burnard played Tweedledum and Tweedledee in scenes from *Alice in Wonderland*.

Educated at the Bradfield College and Berkshire Conservatory, Morton worked for the East India Dock Company for four years, before following his heart to train at RADA. By 1926 he was on the West End stage as a Huntsman in *The Taming of the Shrew* at the Apollo Theatre, then spent 1927/8 in Rep at the Little Theatre, Bristol. He returned to the West End for Rep at the Phoenix Theatre in 1932 and remained a regular London player.

In his personal life, Morton married actress Joan Harben in 1931 and they had one daughter.

Morton's first film role was an uncredited bit part in comedy *The Last Coupon* (1932), with his first credit coming in thriller *Dead Men Tell No Tales* (1938). He played policeman roles, including the station sergeant in *The Blue Lamp* (1950), and military types in *Orders are Orders* (1954), *Carrington VC* (1954), *Abandon Ship!* (1957) and *Lawrence of Arabia* (1962). He co-starred with future *Doctor Who* producer Barry Letts

in *Scott of the Antarctic* (1948) and, on a more classical bent, featured in Laurence Olivier's *Richard III* (1955).

Character parts in light comedies included the Ealing films; as the prison governor in *Kind Hearts and Coronets* (1949) and another police sergeant in *The Lavender Hill Mob* (1951). He was Mr Campbell in the Huggetts series of comedy films, starting with *Here Come the Huggetts* (1948). Other comedies included *Lucky Jim* (1957), *The Navy Lark* (1959) and *The Pure Hell of St Trinian's* (1960).

These films saw him essay blimpish colonels and pompous, hyphenated lords and knights of the realm, stock characters that would serve him well in television.

His TV début came in play *Hands Across the Sea* (broadcast 15 February 1938) before wartime army service intruded. He returned to the stage in 1946 for *The Winslow Boy*, adapted by BBC radio in 1947.

Wife Joan joined him for TV play *The Governess* (1949), while for *Miss Mabel* (1949), a TV play he'd previously appeared in on stage (1948, *Duchess*), he co-starred with mother-in-law Mary Jerrold.

Sadly wife Joan died in October 1953, aged 44, but Morton married actress

Right:

Clive Morton in *Wives and Daughters* in 1971.





Frances (Fanny) Rowe, in autumn 1954. They had appeared together in BBC plays *Tovarich* and *Fool's Paradise* earlier that year. Both worked in *You Know What People Are* (1955) and took the title roles in stage production *The Scandalous Affair of Mr Kettle and Mrs Moon* (1955, Duchess Theatre). Later TV work together included *Misleading Cases* (1967), *Service Not Included* (1974) and *Dial M for Murder* (1974).

Morton returned to the classical stage with Peter Hall's inaugural Royal Shakespeare Company, appearing in *Richard II*, *Henry IV* and *Henry VI* (all 1964), reprising Lord Talbot in the BBC production of the *Wars of the Roses* (1965).

From the dawn of the 1960s, television dominated, with appearances in crime/adventure series *Dial 999* (1959), *Deadline Midnight* (1960), *No Hiding Place* (1960/3), *Maigret* (1962), *Public Eye* (1966), *Man in a Suitcase* (1968), *Paul Temple* (1970), *Fraud Squad* (1970) and *Special Branch* (1974).

Morton had regular roles in dramas A

Man of Our Times (1968) and *The Canterbury Tales* (1969), and guested in *The Newcomers* (1968) and *Upstairs, Downstairs* (1973).

He was the Bishop in ecclesiastical sitcom *Our Man at St Mark's* (1965/6), with further comedy guest slots in *The World of Wooster* (1966), *Harry Worth* (1966), *Doctor at Large* (1971) and *Sykes* (1974).

Fantasy fare included *Out of This World: Divided We Fall* (1962), *The Monsters* (1962), *R3* (1965), *The Corridor People* (1966), *Mystery and Imagination* (1968) and *Out of the Unknown* entry *Something in the Cellar* (1969).

Goodbye, Mr Chips (1969), *Jane Eyre* (1970), *Zeppelin* (1971) and *11 Harrowhouse* (1974) were among his latter films.

He was Wing Commander Rogue in the first season of Southern's children's comedy adventure *Rogue's Rock* (1974), while his final TV appearances came in *Edward VII* (1975) and *Goose with Pepper* (1975).

Having recently appeared onstage in *What Every Woman Knows* (1975, Albery), he died from cancer on 24 September 1975. ■

Above: Morton's patriotic Trenchard is hoodwinked by Roger Delgado's Master.



THE MUTANTS

▶ STORY 63

The Time Lords send the Doctor and Jo into the far future, where the planet Solos is about to be granted independence after years of Earth rule. However, the governing Marshal is unwilling to relinquish his position of power.



Introduction

Colony in Space [1971 – see Volume 17] gave us a bleak view of Earth's future. As one of the colonists put it: "No room to move, polluted air, not a blade of grass left on the planet, and a government that locks you up if you think for yourself." A year on, the 1972 series brought us another story set in this dystopian future. In *The Mutants*, an administrator arrives on the Skybase orbiting the planet Solos with the following news: "Earth is exhausted. Finished. Politically, economically and biologically finished." In the centuries that elapsed between the two stories things don't seem to have improved.

It's worth noting, however, that neither of these stories showed us Earth. Another year on in the production of the series, and *Frontier in Space* [1973 – see Volume 19] actually took us to this futuristic Earth. The story is set mere decades after *Colony*

in Space, and while the concrete structures of the Earth government, the lunar penal colony and its political dissidents could be considered to be a manifestation of some kind of brutal future for humanity, you could argue that life on Earth didn't seem quite as dismal as the one described by those who'd fled to the colonies (although, admittedly, perhaps we didn't see the worst of it!).

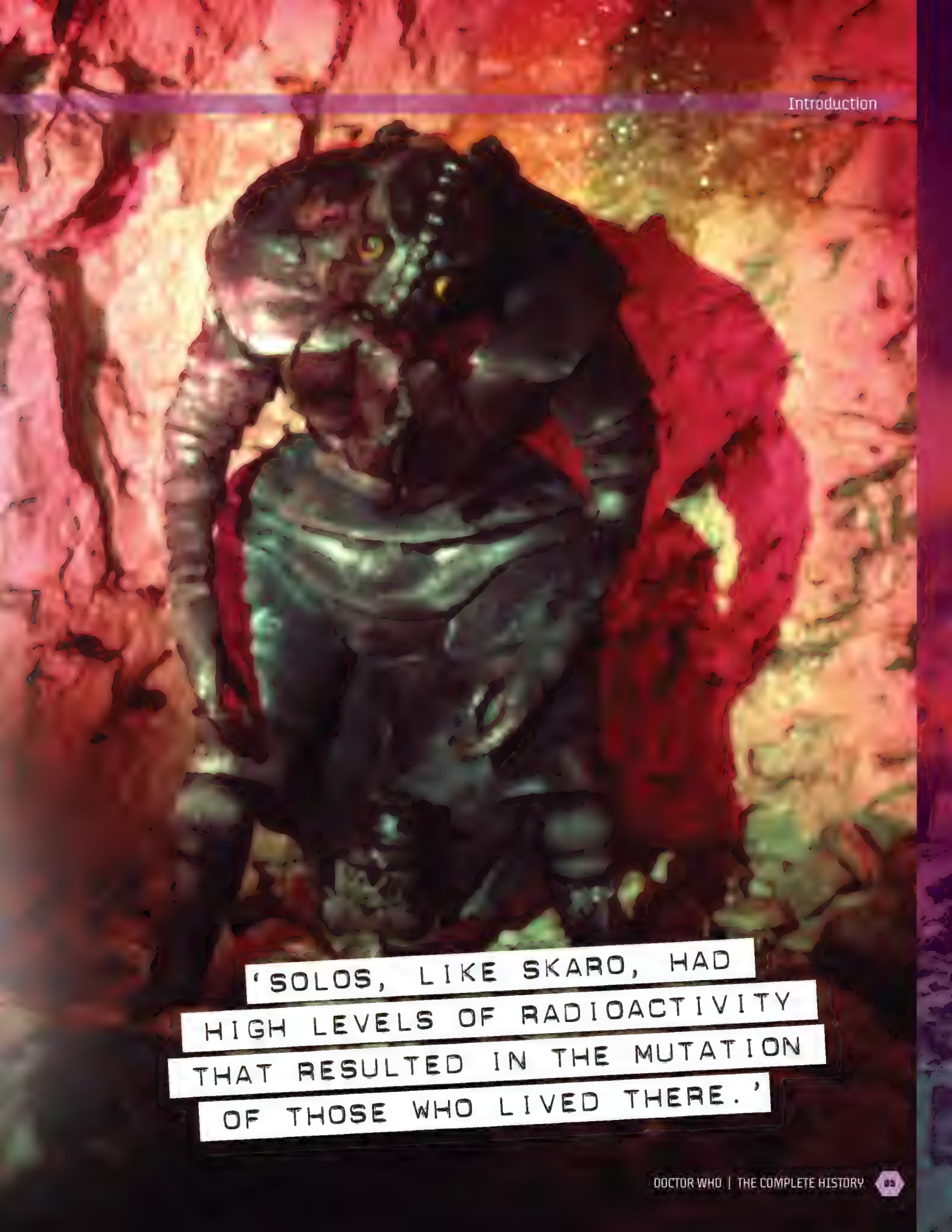
The Mutants shares its title with one given to the first Dalek story, *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1]. It wasn't a deliberate duplication – but the stories have more in common than just a title. Solos, like Skaro in the Dalek story, had high levels of radioactivity that resulted in the mutation of those that lived there. In the case of the Solonians and the Thals on Skaro this resulted in some kind of lifecycle. The Thals developing into a 'refined' version of their original humanoid form, whereas the Solonians' final metamorphosis transformed them into highly advanced creatures with extraordinary powers.

Both the Thals and the Solonians are threatened with extinction in these stories. The shocking element in 1972's *The Mutants* is that the genocidal party is humanity; or, at least, its representatives on Skybase One – the Marshal and his scientist lackey, Professor Jaeger.

Above the cut-throat industrialisation seen in *Colony in Space* and the xenophobia exhibited in *Frontier in Space*, the idea that humanity might wipe out entire species to perpetuate its empire is perhaps the darkest prediction of this trilogy of futuristic Third Doctor tales. ■

Below:
In *Colony in Space*, in the distant future, the Doctor and Jo encounter a group which has escaped the over-populated Earth.





'SOLOS, LIKE SKARO, HAD
HIGH LEVELS OF RADIOACTIVITY
THAT RESULTED IN THE MUTATION
OF THOSE WHO LIVED THERE.'

EPISODE ONE

A man with a straggly beard stumbles across a mist-shrouded planet. [1] He is being hunted by a black-clad Marshal and two soldiers, Stubbs and Cotton. The man is a mutant or 'Mutt'.

The Doctor receives a Time Lord message sphere that will only open for the person for whom the message is intended. Under the Time Lords' control, the TARDIS delivers him and Jo to the storage area of a Skybase in orbit around a mist-shrouded planet Solos. [2] The Doctor and Jo aren't the only new arrivals; a group of Solonians has teleported to the Skybase for a conference. Ky has come to demand the 'Overlords' stop murdering his people. Varan believes the mutants are diseased.

The Doctor informs Jo they are in the thirtieth century, when Earth ruled an interplanetary empire.

Varan speaks to the Marshal, who has a proposal to put to him. [3]

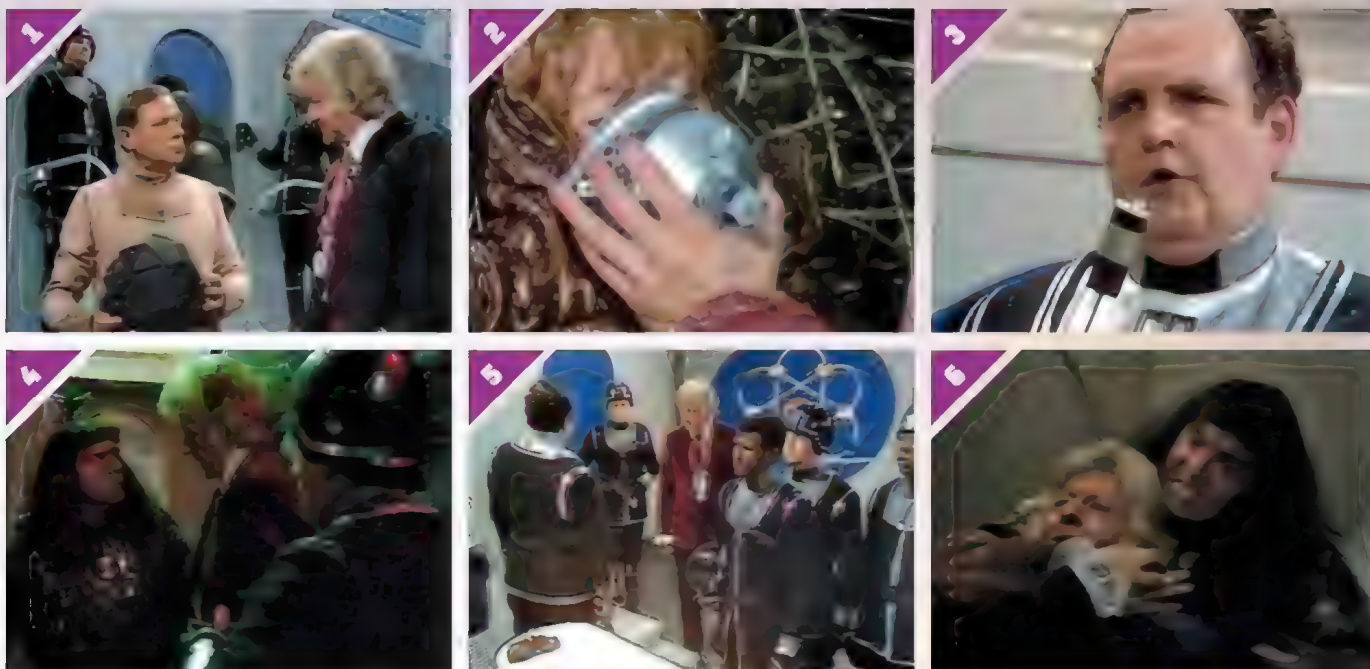
The Doctor and Jo are attacked by a mutating Solonian and retreat into a storage area. Stubbs and Cotton arrive, and Stubbs kills the "mutant native".

The Administrator from Earth informs the Marshal that they intend to grant the Solonians independence. The Marshal is aghast; he's staked his career on this planet. [4]

The Doctor and Jo are taken prisoner. The Marshal demands the Doctor open his message sphere, then Cotton arrives saying the conference is about to begin. The Solonian delegates – including Ky and Varan – have gathered in the Marshal's office. The Doctor befriends their guard, Stubbs, then knocks him out and they escape.

At the conference, Varan's son shoots the Administrator. [5] The Solonians flee to the transfer station – and as Ky passes the Doctor, the message sphere begins to open. Jo goes after Ky; he grabs her as he enters a transfer cubicle. The Skybase guards open fire on the cubicle... [6]





EPISODE TWO

Fortunately Jo and Ky teleported to the transfer station on Solos. Ky warns Jo that the atmosphere is poisonous, but she insists on going with him.

The Marshal shows the Doctor to the Skybase laboratory and introduces him to Jaeger, the scientist in charge of the atmospheric regeneration experiments. [1]

On Solos, Ky ambushes a guard and steals his 'oxymask', which he places on Jo's face. [2]

The Marshal kills Varan's son and tries to kill Varan too. He issues an alert, claiming that Varan has "gone mutant". [3]

Ky carries Jo into a disused mine. Jo tells him about the Time Lord message.

The Doctor requests to join Stubbs on his "Mutt hunt". After they have gone, Jaegar tells the Marshal that with the Doctor's help he thinks he could have the atmosphere regeneration project operational within a week.

Ky tells Jo that he thinks the Overlords' pollution is the cause of the mutations.

The Doctor and Stubbs find Varan in the Skybase seed propagation area. [4]

The Marshal instructs Cotton that they should tell the Doctor they have found Jo.

Having learned from Varan that the Marshal was behind the attack on the Administrator, the Doctor and Stubbs inform the Marshal that Varan has been "dealt with". [5]

Cotton tells the Doctor that Jo is receiving oxygen treatment so he agrees to help Jaeger. The scientist says he intends to bombard the atmosphere with ionisation rockets to make it breathable. Cotton enters, telling Jaeger the Marshal wants to see him; after he's gone, Cotton tells the Doctor that Stubbs has told him about Varan. The Doctor creates a plan to blow the Skybase's main power supply, leaving the transfer station on emergency power.

The Doctor overloads the power supply and runs to the transfer section – where Varan grabs him; "Die, Overlord, die!" [6]

EPISODE THREE

The Doctor and Varan are transported to the transfer station on Solos, where the Doctor overpowers Varan and tells him to take him to Ky.

Ky and Jo watch lights in the sky accompanied by a high-pitched howling. Ky says the “firestorms” are caused by the Marshal’s experiments. Then a fully transformed Mutt enters and Ky and Jo retreat into the mine. There they find more Mutts, which Ky fends off with a flaming torch. [1] Jo runs into the tunnels.

The Marshal orders Jaeger to proceed with the atmosphere regeneration.

The Doctor and Varan reach the mine and rescue Ky from the Mutts.

Jo enters a cave filled with iridescent light and sees a figure in a silver radiation suit before losing consciousness. [2]

The Doctor gives Ky the sphere. Inside there are some inscribed stone tablets. [3] Ky does not understand what they mean,

but recalls a man called Sondergaard who came to Solos to study their culture before disappearing.

The Marshal outlines a plan to Stubbs and Cotton to fill the mine with gas. He then speaks with Jaeger, who warns that Solos is getting hotter. For the last five hundred years, it has been spring; it’s now entering summer. [4]

Varan escapes from the mine, while the Doctor and Ky search for Jo.

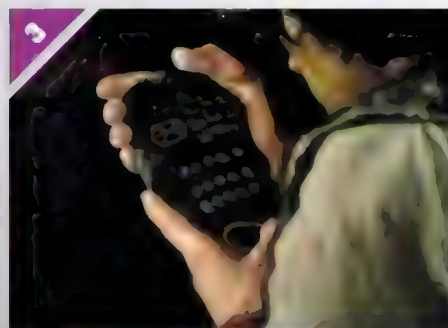
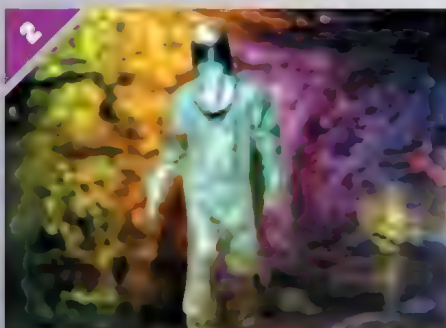
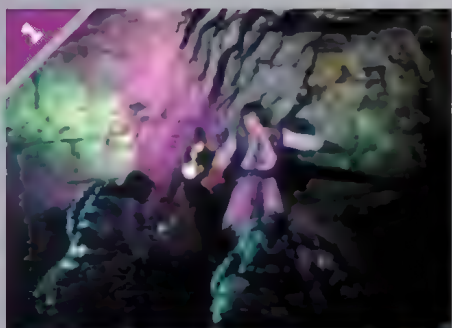
The Marshal enters the mine with Stubbs and Cotton. He gives them 15 minutes to find the Doctor and Ky.

Varan returns to his village, to find it deserted save for one man in the process of mutating. [5]

The Doctor and Ky find Jo lying in a cave; then Stubbs and Cotton find them.

The Marshal orders his men to fire the gas grenades. Back at the village, Varan begins to mutate [6]

Jo tells the Doctor she remembers a passageway full of light. Then the mine begins to fill with gas...





EPISODE FOUR

A figure in a silver radiation suit leads the Doctor and his friends through a lead-plated door into a laboratory. There, the figure removes his helmet. “Professor Sondergaard, I presume?” says the Doctor. [1]

The Marshal orders his men to look for survivors while he returns to the Skybase.

Sondergaard explains that he was responsible for saving Jo after she wandered into the radioactive zone. He says that when he tried to inform Earth control that Solos had become a slave colony, the Marshal intercepted his report and he was forced to hide in the caves.

The Marshal urges Jaeger to prepare the ionisation rockets. [2]

Sondergaard’s laboratory is rocked by an explosion. Jo leaves with Ky, Stubbs and Cotton while the Doctor and Sondergaard work to translate the stone tablets. There are sun symbols which the Doctor thinks

indicate radiation; he asks Sondergaard to take him to the radiation cave.

Jo, Ky, Stubbs and Cotton emerge from the mine near Varan’s village and are taken prisoner by Varan and his warriors. [3]

Sondergaard leads the Doctor into the radiation cave, where the Doctor takes a crystal from a glowing statue. [4]

The Marshal is told an Earth Council Investigator is heading to Solos. The Marshal tells Jaeger he wants the atmosphere regeneration completed before the Investigator arrives. Varan, his warriors and prisoners enter the transfer station and teleport to the Skybase.

Back in Sondergaard’s laboratory, the Doctor realises the Solonians are *supposed* to mutate. It is part of their life cycle. [5] He needs to analyse the crystal, and requires equipment in Jaeger’s laboratory.

The rocket launch countdown starts. Jo, Ky, Stubbs, Cotton and Varan are cornered in a decontamination room. The Marshal fires at them, blasting away the wall... Varan is sucked out into space! [6]

EPISODE FIVE

The bombardment of Solos begins and the Doctor and Sondergaard dive for cover. [1]

The Marshal, Jo, Stubbs, Cotton and Ky retreat into a corridor and Cotton seals the door, halting the depressurisation. The Marshal's guards then take Jo, Stubbs, Cotton and Ky to his office for execution by firing squad. But then Jaeger bursts in, accusing the Marshal of ruining his experiment; his rockets all exploded on the planet's surface, contaminating it. [2]

The Doctor teleports to the Skybase from the transfer station. He starts releasing Jo, Stubbs, Cotton and Ky, then the Marshal walks in with his guards. The Doctor agrees to help Jaeger restore the planet. His idea is to train a 'macrothizer' beam on the contaminated areas using the transfer system. [3]

Jo, Stubbs, Cotton and Ky are left in the Marshal's office with one guard. Jo

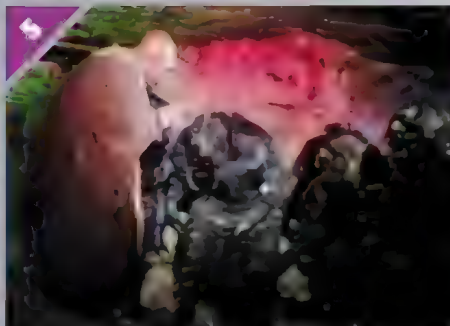
tricks him into coming close enough for her to grab his gun. She then takes his keys and frees the others. Stubbs holds back the Marshal and his soldiers as Cotton contacts the Investigator's ship. Jo informs the ship that the Marshal ordered the Administrator's assassination. [4] Then Stubbs is killed and Jo, Cotton and Ky are forced to run.

They reach the transfer section – just as Jaeger isolates it from the laboratory. Jo, Cotton and Ky are recaptured.

Sondergaard speaks to the mutants in the mine. He tells them that they are supposed to change, but he needs their help. [5]

Jaeger successfully decontaminates the surface of Solos. The Marshal then enters and demands that the Doctor make the atmosphere breathable.

The Investigator's space shuttle announces that it is about to dock. Jo, Cotton and Ky are placed in the Skybase radiation chamber. When the shuttle refuels, it will fill with thaesium! [6]





EPISODE SIX

The Investigator confronts the Marshal in his office, explaining that he has come to conduct an enquiry into the Marshal's conduct. [1]

The Investigator's ship extends its fuel probe into the radiation chamber, and Jo, Cotton and Ky climb inside. They reach the ship's fuel chamber and escape before it fills with thaesium. [2]

The Investigator questions Jaeger. He denies any involvement in an operation to alter the planet's atmosphere. Then Jo rushes in, followed by Cotton and Ky, and the Doctor informs the Investigator that they are witnesses to the Marshal's crimes.

On Solos, Sondergaard leads some Mutts into the transfer station. [3]

The Investigator is unconvinced by the Doctor's evidence. One of the guards brings in Sondergaard, who says that the mutants are not monsters. A Mutt appears in the doorway and the Marshal grabs a

gun and destroys it. This convinces the Investigator that the Mutts are a threat. [4]

The Doctor, Jo and Sondergaard hurry to Jaeger's laboratory. The Marshal has Cotton and Ky put in the radiation chamber. Examining the crystal, the Doctor realises it is a bio-catalytic agent and tells Sondergaard to take it to Ky. The Marshal strides in and orders his guards to take Jo and Sondergaard to the radiation chamber. There, Sondergaard gives Ky the crystal and he transforms into a transcendent, ethereal being. [5]

The Doctor finishes his adjustments to Jaeger's machine. The Marshal suspects sabotage, and orders Jaeger to operate it. It overloads and Jaeger is killed. The Marshal levels his gun at the Doctor but Ky materialises and vaporises him. [6]

Later, the Doctor tells Jo that Sondergaard has agreed to stay on Solos to help the Solonians with their metamorphosis. The Investigator places Cotton in command of the Skybase. The Doctor and Jo slip away in the TARDIS.

Pre-production

Having had *The Vampire from Space* (latterly *The Claws of Axos* [1971 – see Volume 16]) accepted for development into a *Doctor Who* serial in 1970, the Bristol-based writing team of Bob Baker and Dave Martin submitted further storylines to the production office at the request of script editor Terrance Dicks. He was impressed with their inventive nature, even if he had needed to spend a lot of time with them on their scripts because the duo were comparatively new to television. One of these involved the colonisation of an alien world and the repression of its natives, stemming from Martin's concerns about the apartheid

issue in South Africa; the writer had a friend who was moving out to this part of the world to run a farm, so was aware of the issues of segregation between the black and white populations. Baker and Martin also met a man from South Africa in a pub and learnt a great deal about the situation in the country, as well as its slang.

Baker conducted a great deal of research into the cultures of South Sea peoples and Native Americans. This was in line with Terrance Dicks' desire for a serial which drew parallels with the nineteenth-century colonialism of the British Empire and subsequent events such as Britain's withdrawal from India in 1947; a theme which the writers quickly drew upon for

Below:

The Doctor must learn the secret of the mutations on Solos.



ideas, because of their own interest in the post-war British Raj. Another inspiration for the situation of armed troops entering a new territory was the Vietnam War, a conflict between North and South which had begun in 1954 and which had intensified by the arrival of the US military.

Dave Martin also had an idea about a transforming life form, inspired by his conversations with his next-door neighbour, who was a biologist. This was welcomed by producer Barry Letts, who had earlier proposed a story idea called *The Mutant* to story editor Gerry Davis around 1966, based on the idea of an alien species which had a lifecycle similar to that of a butterfly, moving from one form to another via a chrysalis stage. Letts was also keen to see the storyline commenting on the dangers of pollution.

Storyline modifications

Dicks asked Baker and Martin to develop the ideas into a six-part serial under the title *Independence* when Episode One was commissioned on Thursday 20 May 1971, with a delivery date of Wednesday 16 June, along with an outline for the second instalment. Baker and Martin delivered Episode One on Friday 2 July, after which Dicks considered the storyline for Episode Two, the deadline for which was Friday 27 August. Although the first episode was very much to Dicks' liking, both he and Letts soon decided that the submitted story would have to be modified. Dicks commissioned the second episode on Wednesday 4 August, making a series of suggestions about the storyline. These included Ky's theft of an oxymask for Jo, confrontation over Jo's welfare between the Doctor and the Marshal, the introduction of Professor Jaeger and his arguments with the Doctor, the Doctor



blowing Skybase's power supply on purpose (this originally being due to an electrical storm), and a reworking of the cliffhanger. This was initially very similar to the end of Episode One, showing the Doctor half-materialised in the transfer cubicle on Solos. It was suggested that he should instead be attacked by Varan.

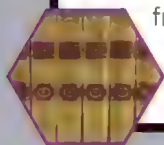
The script for Episode Two was delivered a day ahead of schedule, and Dicks gave Baker and Martin the go-ahead on the third script for the serial, now entitled *The Emergents*. On Friday 3 September Dicks sent further comments to the writers regarding the new commission for Episode Three, which had a deadline of Monday 20 September. A form of telepathic communication between the Doctor and Varan was dropped, the dialogue between the Marshal and Jaeger was altered to tie in with the revised Episode Two, and a scene in which Jo saw a misshapen figure in a glowing cave was added. Dicks and Letts also required some changes to be made to the remainder of the storyline. A sub-plot about cloning was felt to be too complicated and was removed, and a rationale had to be established as to why the Doctor should have been sent by the

Above:

The Marshal and Professor Jaeger have committed crimes against the Solonian people.

Connections: Decline and fall

► The Doctor asks Jo, "Did you ever read Gibbon's *Decline and Fall*?" This is a reference to *The History of the Decline and Fall of the Roman Empire*, a six-volume work published from 1776-88, written by Edward Gibbon (1737-94).



Time Lords if the mutation of the Solonians was natural. Dicks and Letts also wanted the Marshal to receive his comeuppance from Ky, and requested that events towards the end of the serial, in which the Marshal aimed to take control of Solos upon the arrival of Earth refugees, should be revised.

Episode Three was delivered on Friday 1 October and, after a

meeting in which the rest of the storyline was agreed, the final three instalments were commissioned the same day for delivery by Monday 18 October. The remaining draft scripts for the serial, now entitled *The Mutants*, were delivered on Monday 25 October. In early drafts, the mutating Solonians were referred to by the Overlords as "Munts". In the context of the story this was a slang word used to describe a 'mutant native', but was a derogatory expression used by the white community in South Africa to describe a black person. It originates from 'umuntu', the Zulu word for 'person'.

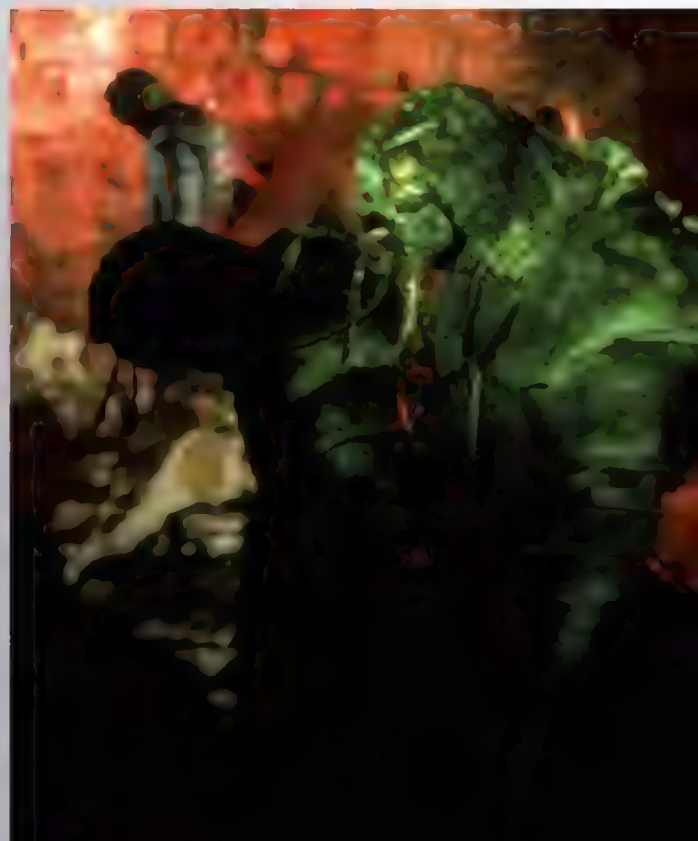
The Overlords on Solos were described as wearing tropical uniforms and riot helmets (on which it was suggested their names would be stencilled), as well as oxymasks – sinister flesh-coloured objects with a speaking grille that covered the nose and mouth. Skybase (also referred to as Sky Base) was to be of a heavy 'Bauhaus' design (a German art school operating from 1919 to 1933) to impress the Solonians with its fascist air. In the Marshal's office/meeting chamber, the mural behind the podium represented Earth and the enslaved planets in its empire. The table at which the Solonians sat was to be fitted with air blowers, enabling them to breathe their

native Solonian atmosphere (indicating they found breathing on Skybase difficult – an aspect dropped prior to production). The character of Jaeger was named by Baker and Martin after actor Frederick Jaeger, who had previously appeared as a guest star in *The Savages* [1966 – see Volume 8] as Jano.

Ky was described as 'a fierce Che Guevara-type' revolutionary with reference to the Cuban guerrilla leader, while later episodes made reference to the Solonians wearing samurai-type armour with Varan carrying a kukri-type sword and his bodyguard giving a samurai-type yell as he attacked the Doctor (who was referred to as 'Doctor Who' throughout the script). The Administrator was seen as a 'big John Freeman type. Heavy headmasterly manner in conference, now fatigued and angry'; a comparison to the former MP and television interviewer, then acting as ambassador to the US. The character of Sondergaard was described as 'a bearded, greying Scandinavian such as diver Hans Haas,

Right:

The Solonians are mutating into insect-like creatures.



explorer Thor Heyerdahl or even singer Frederik' (of Nina and Frederik fame). The script also had Sondergaard speaking odd words of Swedish, such as exclaiming "Utomordentlig!" ("Extraordinary!").

Deleted dialogue

Various aspects of the script were altered before production. In Episode One, the first meeting between Varan and Ky had the former saying that he hunted down the mutants because they were accursed by their gods. Later in the same episode, the Doctor opened the door to Storage Area 4 by unscrewing a junction box instead of using his sonic screwdriver. Deleted dialogue indicated that after their capture by Stubbs and Cotton, the Doctor and Jo were detained all night until the Administrator interviewed them the following morning. In his main speech to the Solonians in the script, the Administrator made it quite clear that

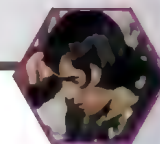
Solos was to become an independent sovereign state, with its people free to move about Earth's empire. This was removed as it would have defused Ky's anger – a pivotal element of the storyline.

Episode Two's script originally had scenes of Varan going to see the Marshal regarding the arrest of his son, plus brief inserts of two guards tracking Varan to the storage section. Similarly, these two guards spoke to Stubbs before he and the Doctor entered the room to confront Varan. Jaeger claimed that the technique of using missiles to effect atmospheric regeneration had been used successfully on Venus – which, as the Doctor pointed out, was uninhabited, unlike Solos. The Doctor condemned Jaeger's "preliminary disturbance" as a "holocaust", to which Jaeger responded that he was a scientist, not a "politician or would-be social worker". The end of Episode

Above: Ky leads the rebellion against the Overlords from Earth.

Connections: Freedom

► The chant of "freedom now", taken up by Ky and his fellow Solonians was a slogan commonly used in America by black activists in the 1960s.



Two was reworked slightly to drop a short sequence of Cotton directing the Doctor to the transfer station. In its place was substituted Varan's chance encounter with an Overlord guard, thus giving him a reason to mistrust the Doctor and attack him at the end of the episode.

As the Doctor and Varan prepared to venture onto Solos at the start of Episode Three, the Doctor originally explained that he could breathe the atmosphere because he had adapted like a chameleon. Deleted were two brief scenes at the start of the instalment where the Marshal staggered along the corridors of Skybase and entered Jaeger's lab to find the scientist unconscious. The scripts for Episode Three and Four indicated that Jaeger would be needed on location outside the caves to help with the gas attack and give the Mutt count. To avoid booking a guest actor for location, Jaeger's dialogue was either dropped or given to one of the Overlord guards.

Right:

The Doctor has little regard for Professor Jaeger.

Impracticalities

The start of Episode Four was rewritten as it was impractical for filming on location. Originally, the cave in which the Doctor's party was trapped by the gas had three exits. Taking Cotton's blaster, the Doctor fired at the

Connections: The boss

▶ Cotton refers to the Marshal as "his nibs". This phrase, meaning a person in authority, was first mentioned in print in

1821, but probably originates earlier than this.



ceiling and sealed off two of the entrances with rock falls, much to the consternation of Stubbs. The Doctor explained that their first concern had to be keeping the gas out, but before he could seal the third exit, Sondergaard appeared. The conclusion of the episode, in which the Marshal shot out part of Skybase's wall, was

originally set in one of the corridors, but for studio recording would be switched to the 'BAC. DECON.' chamber.

In Episode Five's script, the Doctor was allowed to keep his sonic screwdriver while he worked alongside Jaeger on the atmospheric regeneration project, whereas it was confiscated in the recorded version. The end of the episode came in a different place, towards the end of the scene in which the Marshal had Jo brought into the lab to make the Doctor obey. At this point the Tannoy voice announced, "This is the Investigator's space shuttle Hyperion. We are about to dock. I repeat - we are about to dock." The Marshal turned around in rage as the Doctor commented, "Well, Marshal, your superiors have arrived. What are you going to do now?" Instead of using this, the first scene of Episode Six was pulled back to give a direct threat to Jo, trapped in the radiation fuel lock chamber.

The means of achieving a successful mutation from Ky to Super-Ky (as the



script referred to him) was different in the rehearsal scripts for Episode Six. The crystal from the cave itself had to be converted into a glowing serum, using the Doctor's particle reversal apparatus constructed in the lab. The liquid was then injected by Sondergaard into the base of Ky's neck. Super-Ky was then to be an iridescent globe, almost a living duplicate of a figure which the Doctor was to have seen in the radiation cave during Episode Four. The penultimate scene was quite different in terms of dialogue, with Ky's face starting to form in the globe. The "doctor who?" gag from the Investigator was inserted during recording.

The final scripts were completed at the beginning of 1972, and Dicks wrote to the authors on Saturday 5 February to outline the changes he had made in readiness for production. A major change was the dropping of the term 'munt'. This change was requested by Ronnie Marsh, the BBC head of drama serials who was concerned

that the word might be misheard as a very offensive word by the audience. In the scripts, Dicks had moderated the Marshal's language, cut down on the film sequences, added some explanatory dialogue and agreed that Super-Ky should be envisaged in the manner originally discussed, and not as the globe the writers had introduced in the revised script. In Episode One's script the Doctor commented that he was building a new, improved carburettor for Bessie but, presumably for continuity purposes, this was changed to a minimum inertia superdrive, as used in *The Time Monster* [1972 – see page 120]. At the same time, Dicks also invited Baker and Martin to submit a story idea for the 1972/3 series: 'Start thinking! Dr/Jo/Tardis stories, like this current one are wanted.'

The director assigned at the end of 1971 was Christopher Barry, whose first work on the series had been on the original Dalek serial, also known as *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1]; most recently in April/May 1971, Barry had directed *The Dæmons* [1971 – see Volume 17], an experience he had enjoyed as he got on well with stars Jon Pertwee and Katy Manning and

Below:
The Doctor
makes his point
to a Mutt.



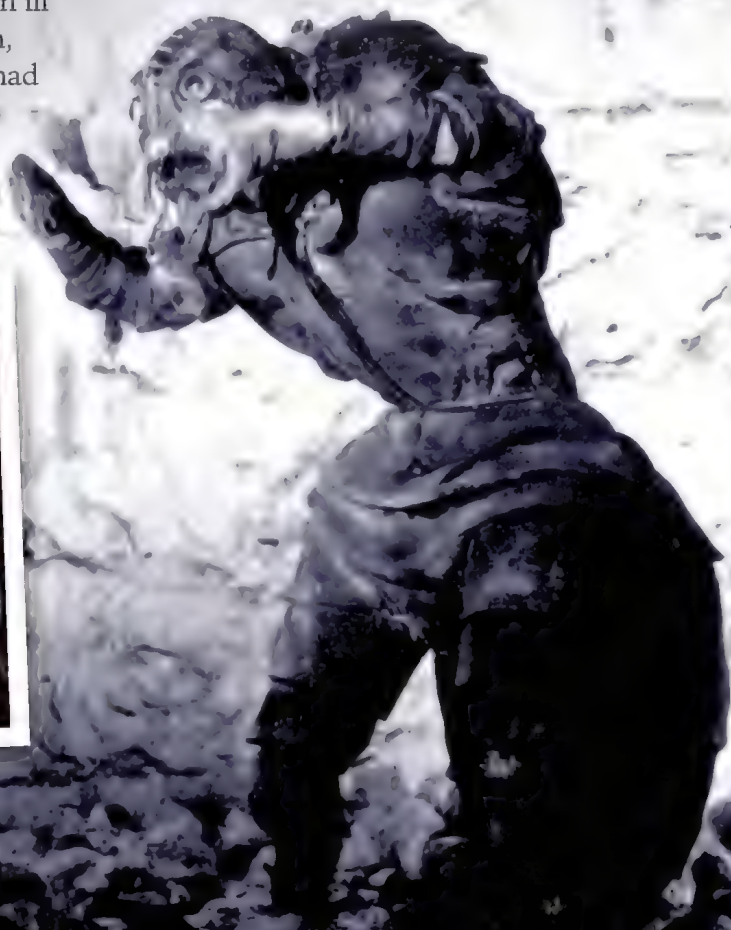
during which he had been asked if he would like to return to the series by Barry Letts. Since working on *The Dæmons* he had returned to handle various episodes of *Z Cars*. Barry's principal production team originally comprised designer Jeremy Bear, visual effects designer John Horton, costume designer Barbara Lane and make-up designer Joan Barrett. This was Bear's first design credit on the series, although he had worked as an assistant on several earlier stories; he had worked on numerous light entertainment shows like *Crackerjack* and *Bachelor Father* before taking on drama series like *Dixon of Dock Green* and *The Onedin Line*. *The Mutants* was Horton's third serial since *Spearhead from Space* [1970 – see Volume 15], and Lane's fourth since *The Claws of Axos*, while it was Barrett's début on *Doctor Who* after work on series ranging from *Monty Python's Flying Circus* to the BBC2 dramatisation of *Cousin Bette*. Three weeks before production was due to start, Lane was taken ill and replaced by James Acheson, a newcomer to the series who had

trained in theatre costume design at the Wimbledon School of Art.

At the suggestion of Barry Letts, the role of the Marshal went to Paul Whitsun-Jones, who had previously played the Squire in *The Smugglers* [1966 – see Volume 8] and was an old acting friend of Letts', the two having worked together extensively on television in the 1950s. Whitsun-Jones told *The Sun* newspaper that he based his performance of the Marshal on Hermann Göring, the Nazis' Luftwaffe Commander-in-Chief; also considered for the part were Michael Barrington, Dallas Cavell and Philip Madoc. James Mellor, cast as Varan, had been Flannigan in *The Wheel in Space* [1968 – see Volume 12]; other actors considered for the part included Michael Forrest, Julian Glover, Glyn Owen, Frederick Treves, Timothy West, Mark Kingston, Michael Robbins, William Russell (whom

Below:

The Mutt costumes were designed by James Acheson.





Barry had directed in the first Dalek story), Brian Blessed, Michael Brennan, Robert Cawdron, Godfrey James, Peter Jeffrey, Bernard Kay, George Murcell, Godfrey Quigley and Jeremy Young. Playing Stubbs was Christopher Coll, who had been Phipps in *The Seeds of Death* [1969 – see Volume 14]; Barry had directed Coll in an episode of *The Flying Swan* and then in editions of *Z Cars*, while other candidates as Stubbs included Paul Angelis, Derek Newark, Graham Weston, James Culliford, Stuart Henry, Nigel Lambert and Ian White. Garrick Hagon, who played Ky; Tony Vogel, Edward Brayshaw, Jon Finch, Patrick Mower and Christian Roberts had also been possibles for this part. Barry cast Rick James as Cotton, much to the amazement of Baker and Martin, who had written the part for someone who would speak with a north country or Cockney accent. Nevertheless, James did his best to adhere to the phonetic dialogue in the script; David Daker, Colin Baker (who shared a flat with Christopher Barry's younger brother), Kenneth Gardnier, Clifton Jones and Jason Rose were also considered. John Hollis was cast as

Sondergaard, with other possibles for the part being Graham Lines, Richard Wordsworth, Peter Copley, Donald Eccles, Peter Halliday, Alan MacNaughtan, Jack Watson and Frederick Jaeger. Although the role of the Investigator went to Peter Howell (who was also considered as Sondergaard), Barry had looked at male and female actors for this part including Mona Bruce, Kathleen Byron, Veronica Strong, Wendy Williams, Noel Coleman, John Welsh, David Garth and John Franklyn-Robbins.

Left:

Garrick Hagon as the super-being version of Ky, on a yellow CSO background.

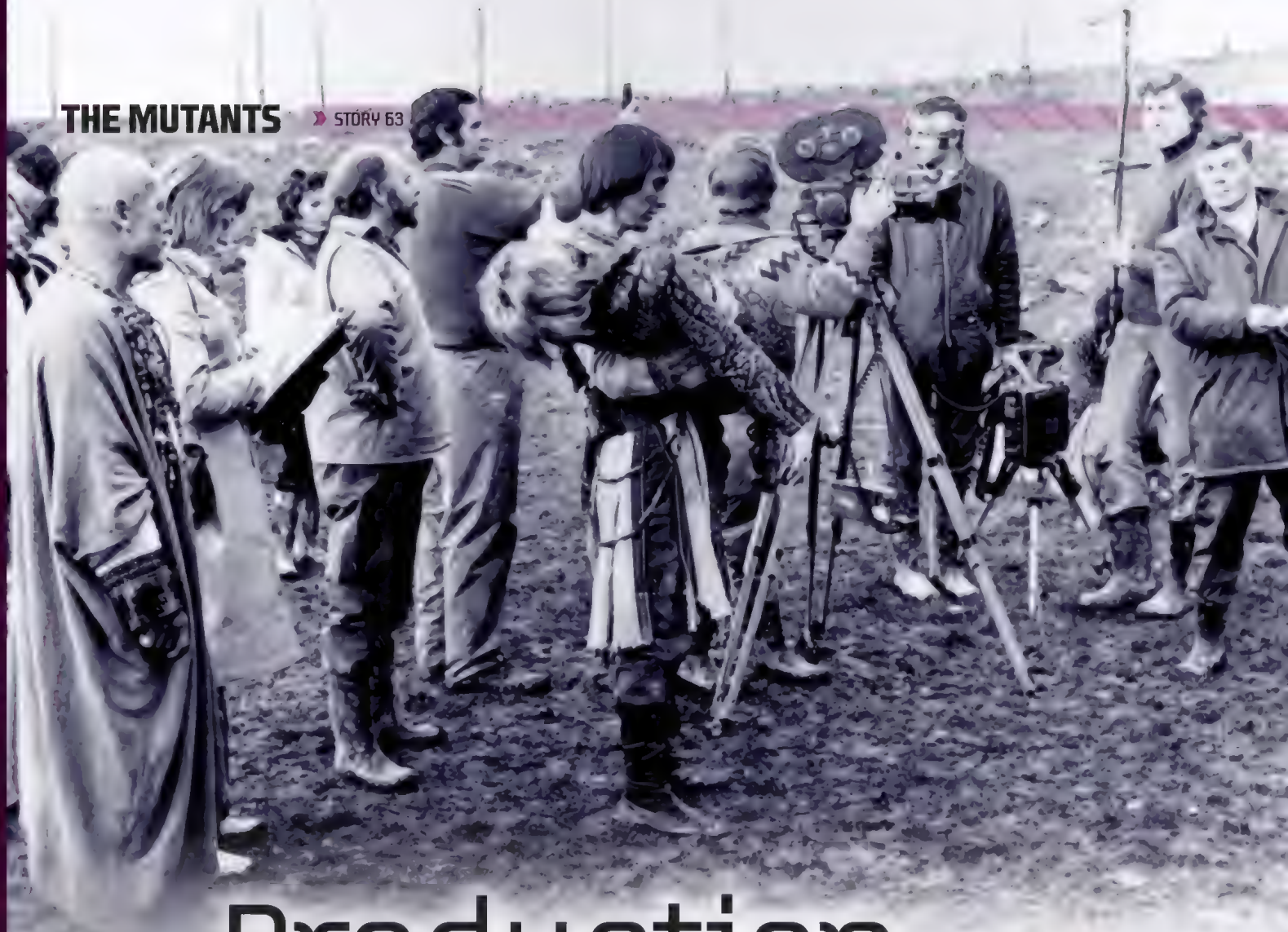
Mutt costumes

The Mutt outfits were designed by Acheson, constructing them first as models. Unable to find anyone able to make the costumes in time, Acheson had no choice but to make them himself, using an empty space in the scenery dock at Television Centre as his workshop.

The Mutt masks were built by specialist prop maker Allister Bowtell. Bowtell was actually Acheson's neighbour and an old friend, who helped the designer to bake the basic Mutt mask in his front room.

Six costumes were made in total, consisting of wire and foam rubber bodies with a fabric skin stretched over them covered in latex and mica. The elongated abdomen section was attached to the actor by a heavy metal ring around the waist. The hands and heads were made of latex, with the mandibles clipped onto the actors' cheeks inside the mask by clothes pegs so that they could move them on cue. The completed costumes were extremely hot and uncomfortable to wear.

Rehearsals for the location filming took place at the BBC's Acton Rehearsal Rooms from Thursday 3 February, with Terry Walsh training Jon Pertwee in karate on the morning of Saturday 5 February. ■



Production

Above:
Location
filming for the
scenes set on
the surface
of Solos.

Production on *The Mutants* commenced with shooting on 16mm film on location on Monday 7 February and concluded on Saturday 12. This required not only the show's stars, Jon Pertwee and Katy Manning, but also Paul Whitsun-Jones, Christopher Coll, Rick James, Garrick Hagon, John Hollis, Damon Sanders and a number of extras including John Scott Martin as one of the Mutts and Roy Pearce (who had been a Cyberman in the final episode of *The War Games* [1969 – see Volume 14]) as a guard.

The locations used to represent Solos had been found by Barry's team just before Christmas 1971. The first was

used as the desolate surface of the planet, a muddy section of a disused chalk quarry in Greenhithe near Dartford. Owned by Associated Portland Cement Manufacturers Ltd, it was used by the BBC crew for Monday 7 and Tuesday 8. Production assistant Fiona Cumming helped dress the area with dried bracken and buddleia plants which had been sprayed silver. The lethal fumes from the planet's soil were produced by dry-ice machines.

Acheson adhered to neutral blacks, whites and greys with all the costumes, aware that Barry was planning a lot of coloured CSO (Colour Separation Overlay) work in the studio sessions. The sequences shot on the wasteland on Monday 7

included the hunting of the old Solonian in Episode One and the flight of Ky and Jo and Ky's attack on an Overlord guard in Episode Two, plus some material with Stubbs and Cotton for Episode Two. For the opening scene, the old Solonian (played by extra David J Grahame) wore a 'mutated' latex spine. For scenes in Episode Two shot on Monday morning, Manning stumbled on uneven ground and received a ligament strain in her right ankle.

By the end of the first day of filming, Cumming was coming down with a heavy cold. Retiring to bed, she realised that she hadn't placed the production's cash float, for which she was responsible, in the hotel safe. Not feeling well enough to venture downstairs again, she placed the wallet containing the float under her pillow and went to sleep. Cumming awoke in the morning to discover that the hotel porter had absconded during the night, taking with him the contents of the hotel safe. Cumming was, of course, quite relieved that she had ignored procedure and slept with the float in her room. Unfortunately, her cold worsened, and Chris D'Oyly-John was brought in to help for the remaining location days, and was also present for the final two-day studio session.

At the caves

Shooting on Tuesday 8 included the Marshal killing the old Solonian in Episode One, Varan's flight from the guards in Episode Three, and the Doctor and Sondergaard seeing Varan's village in Episode Five along with the Doctor's evasion of the guards to reach the transfer station. The cave entrances were shallow openings in a rock face found at Stone House Farm, the property of Mr James

Castle, just off the Lower Rochester Road at Frindsbury Extra near Rochester in Kent. Sequences at the cave mouth shot on Wednesday 9 and Thursday 10 included Ky and Jo entering the caves in Episode Two (during which Katy Manning and Garrick Hagon discovered that the terrain was very slippery), Varan watching four Overlord guards in Episode Three and the Marshal's gas attack later in the same episode, the Marshal ordering the caves to be sealed in Episode Four (all on the first day) and the Doctor and Sondergaard seeing the missiles landing in Episode Five (on the second day). Special props were needed on location, including the blaster packs used by the Marshal and a tracer unit seen in Episode Five, both battery-powered props with flashing lights. During shooting, Pertwee acquired a temporary pet in the form of a field mouse which he nicknamed 'Solos' which lived with a horse in the field adjoining the caves; the rodent appeared with Pertwee in publicity photographs taken by a local paper, *The Chatham Standard*. Meanwhile, Manning found herself posing with a llama, a resident of the field outside the cave.

Below:
Jon Pertwee
makes a friend.



Connections: Graveyard

► The Marshal likens the caves on Solos to “the old idea of the elephant’s graveyard”. This refers to the legendary resting place of elephants from all over

Africa, although no such place has ever been found.



Right:

Cast and crew on location.

Although filming at Frindsbury Extra was cold and tiring, Jon Pertwee ensured that he did not disappoint his young fans when a group of school children arrived to watch the shooting one afternoon. Production was delayed at times by the noise from heavy tractors nearby.

The last few days of filming were spent shooting the cave

interiors at Chislehurst, which offered 22 miles of passageways made for the mining of chalk and flint. Barry’s first choice of caves for the location shoot had been those at Dancing Ledge in Dorset. Although Fiona Cumming had visited these caves on Christmas Eve 1971, they were ultimately rejected on safety grounds.

By now, the 1973 series of *Doctor Who* had been assured, and on Wednesday 9 February, Jon Pertwee was contracted for a further 26 episodes; in a move back to the 1960s style of production, one four-part story would be made in advance over June/July at the end of the current series, and after a summer break the additional 22 episodes would be recorded from September through to May 1973. Katy Manning was booked for a minimum of 22 shows the day after Pertwee.

Shooting at Chislehurst began on Thursday 10 as soon as the material for Episode Five at Stone House Farm caves had been completed. Work through the rest of the afternoon was scheduled to cover Ky knocking out a guard and Jo seeing a warrior in Episode Four. A BBC photographer attended filming on Friday 11 to take publicity shots of the Mutts, Ky and Sondergaard in the caves, and the same day the *Chatham Standard* published *Mighty Mouse & the Mutants* reporting



on the earlier location shooting with comments from Jon Pertwee. Filming across Friday 11 and Saturday 12 included Ky and Jo sheltering in the caves and seeing a Mutt in Episode Two. Episode Three required a lot of filming, including Ky and Jo repelling the Mutts, the arrival of the Doctor and Varan, Cotton and Stubbs attempting to warn their friends in the caves, and the gas attack itself. The filmed reprise of Episode Four differed slightly from the end of Episode Three, with the emphasis shifted to the appearance of the mysterious silver figure – Sondergaard – as opposed to the gas attack. Episode Four also required scenes of Jo’s party leaving the caves, encountering a Skybase guard and climbing up a shaft to the surface, plus the Doctor and Sondergaard making their way to and from the radiation cave. Episode Five had a scene of Sondergaard returning to the caves and talking to the Mutts. The map used by the Marshal was a genuine map of Chislehurst Caves.

At the time, the country was being hit by power blackouts because of industrial



action. Time was lost on one day of filming because alarm calls failed to happen, while on another occasion shooting was taking place in Chislehurst Caves when cast and crew found themselves plunged into total darkness.

Various fireworks and lighting effects were used outside the cave mouth to show the firestorm seen by Ky and Jo. Special red and green lighting effects were used in the caves, and smoke was pumped in for the gas attack. Hexagonal symbols were painted on some of the cave walls, and were left intact for tourists to see for many years.

In addition to the live action work, several model sequences were filmed at Ealing Film Studios, including the establishing shots of Skybase, Skybase during the firestorm in Episode Three, the missile launch at the end of Episode Four, Skybase extending its docking arm to the *Hyperion* (a miniature designed and built by Peter Logan) in Episode Five (which was filmed upside down), and close-ups of the refuelling probe from *Hyperion* in

Episode Six as well as the Investigator's space shuttle docked with Skybase. The Skybase model was a yard long and filmed against a back-lit glass painting of Solos, with variations in the lighting allowing the planet to be seen in day or night. The tubular model was made in forced perspective with the tube tapering to one end.

Cast members

Sunday 13 February found Jon Pertwee back at the Paris for the evening recording of *The Navy Lark*. Rehearsals for Episodes One and Two began on Wednesday 16 February at Acton. On the afternoon of Thursday 2 March, Pertwee recorded a guest appearance on the BBC children's request programme *Ask Aspel* with Michael Aspel in Presentation Studio A for broadcast on Sunday 5 March, talking about *Doctor Who* and introducing an extract from *Day of the Daleks* [1972 – see Volume 17].

Geoffrey Palmer had been Masters in *Doctor Who and the Silurians* [1970 – see Volume 15] and had now been cast as the Administrator; Barry had previously directed him in *Further*

Below:

The Doctor examines Professor Sondergaard's experiments.



Adventures of the Musketeers and an edition of *Thirty-Minute Theatre* while others considered for the part were Morris Perry, Hugh Cross and Laurence Hardy. Barry cast Czech actor George Pravda as Professor Jaeger; Pravda had previously appeared as Alexandre Denes in *The Enemy of the World* [1967/8 – see Volume 11]. Other candidates as Jaeger were Vladek Sheybal, Ernst Walder, John Gabriel and Ralph Michael.

Voice recordings for the serial were completed on Tuesday 22 February, involving Hagon as Skybase's public address voice in Episodes One, Two, Four and Six, and Hollis adopting an Australian accent as the *Hyperion* voice for Episode Five.

Episode One was recorded in Studio TC4 at Television Centre on Monday 28 February, the first of a two-day studio block. Studio recording times for the

serial were 8pm to 10pm on Mondays, and 7.30pm to 10pm on Tuesdays.

Yellow CSO was used for the appearance of the Time Lords' message box in the Doctor's lab, followed by a videotape edit as the prop was placed on the lab bench. During this scene Pertwee fluffed his lines, saying, "I couldn't open it even if I wanted to," twice, and this minor mistake was retained in the broadcast version. A roll-back-and-mix effect was used for the dematerialisation of the TARDIS from the lab and its appearance aboard Skybase.

Storage Area 4 incorporated a convex glass window and a section of external wall, through which the Doctor and Jo looked out at Solos, shown as a photographic caption slide. The door control panel was rigged to explode in a shower of sparks when the Doctor used his sonic screwdriver on it. Many of the sets representing Skybase were

Below:

The Doctor and Ky retreat to the caves.





constructed from the same triangular wall patterns used for the colonists' domes in *Colony in Space* [1971 – see Volume 17]. Notices were written in the 'futuristic' Letraset font Data 70 designed by Bob Newman in 1970, and included legends such as 'HAVE YOU GOT YOUR OXYMASK?' and 'BAC. DECON.', while the segregation signs at the transfer section read 'OVERLORDS' and 'SOLONIANS'. All these were as specified in the scripts, and the segregation signs were among the few elements of the apartheid aspect left from the original Baker/Martin concept. CSO was used for the transfer cubicles; the performers would stand inside the cubicle, but their appearance obscured by an added caption blanking the window of the transfer unit which would be faded away as they materialised or faded in as they were transferred.

When the Marshal fired at the Time Lord box, a glowing light was superimposed over it while smoke was pumped out through the base of the podium on which it was standing. A superimposed circular yellow CSO mask was used to relay the events at the conference from the meeting room set into the clear glass sphere in the detention room. The camera relaying the

Administrator's meeting was fitted with a fish-eye lens to distort this picture into a near circle. The full closing version of the theme music (running to one minute and 12 seconds) was used on the credits for Episodes One and Six (which had more credits to fit in) while the 54-second version was used on Episodes Two to Five.

Jaeger's laboratory

Episode Two was taped on Tuesday 29 and saw the first use of Jaeger's laboratory – a large set with a raised gantry running around it. Part of the laboratory equipment was rigged to explode with a flash charge when booby-trapped by the Doctor, and another flash charge ended the particle reversal experiment conducted on the box. During this sequence, CSO was used to show the stone tablets inside the container, as suggested by Baker and Martin's scripts. The tablets themselves had been made by effects assistant David Havard.

CSO also allowed Jaeger to demonstrate his plans for firing missiles into the Solonian atmosphere to the Doctor. Here, Pravda appeared to draw with a 'James-Burke light-pencil' (as the script called it, referring to the science historian and TV presenter) onto a special tablet on the set, while on another camera the appropriate lines were drawn onto a CSO background which was then superimposed over the wall-mounted picture. The herbarium set in which Varan was hiding was a redressed version of the detention room from Episode One, now lit differently

Left:

The Doctor believes Professor Sondergaard has the key to the mystery of the mutations.

Connections: Following orders

When Jaeger denies responsibility for his experiments, the Doctor sarcastically remarks, "You were simply obeying orders." This is a reference to the war crimes trials at Nuremberg after the Second World War, where accused Nazis attempted to absolve themselves of responsibility for their actions.



Connections: Meeting

► When the Doctor says, "Professor Sondergaard, I presume?" he is paraphrasing the famous question posed by reporter Henry Stanley to missionary Dr David Livingstone when they met near Lake Tanganyika on 10 November 1871.



and filled with plants and plastic partitions; indeed, this change was made very shortly before recording as the camera script and dialogue still referred to it as a storage section.

To aid with editing, Barry had arranged for all the studio material and film transfer to be recorded on a Shibaden videotape, an early form of home videotape. Viewing these at

home he was able to draw up a rough edit for Episodes One and Two, produce an off-line edit on Friday 3 March, and then perform the full edit on Saturday 4. At play-back later on, Letts expressed concern at the opening scene in which the ragged old man rushed up to the camera across the barren landscape, feeling it looked unnervingly like Michael Palin's "It's...!" man who opened episodes of *Monty Python's Flying Circus*.

Jon Pertwee recorded two episodes of *The Navy Lark* on the evening of Sunday 5 March; recording schedules had been altered to take into account his production schedule of *Doctor Who* and the taping arranged for Sunday 12 was abandoned.

After a day's break, rehearsals for Episodes Three and Four started at Acton on Thursday 2 March. Episode Three was taped in TC8 on Monday 13 March along with inserts for Episode Four. The climax of Episode Four was also recorded at the end of Episode Three, with these being the only scenes that required Manning and Hagon. The end of Episode Four was a complex set-up on the set of the bacterial decontamination room, a redress of Storage Area 4. Part of the wall was rigged to come away as it was fired on, coinciding with a flash charge. Behind this

was a yellow CSO backdrop, allowing a photo caption of a starscape to be inserted. Also recorded was one shot of Mellor standing on a yellow set, CSOed onto the photo caption to show Varan having been sucked out into space (although this was misaligned and at one point Varan's hand vanished).

Playing the old Solonian, Sidney Johnson was now fitted with the Mutt spine for his scene in the village, a small set with dry-ice smoke wafting across it. Varan's mutation started at this point with the back of his right hand becoming scaly. Mellor had pre-recorded the voice that Varan heard in his head, with this played back into studio during recording. A single shot of the deserted village framed through a circular inlay mask was taped for Episode Five to show the Doctor's telescopic viewpoint.

Having drawn heavily upon contemporary NASA designs for his Skybase creations, Jeremy Bear was displeased with various problems involving his sets on the first recording day. The Marshal's office had protruded over the fire line in the studio and had to be reset, a section of the corridor set was missing, the transfer cubicles had been broken and failed

Right:

Mind where you put that needle!





to operate, not all of the radiation cave had been constructed and several props were missing from Varan's hut. The missing props were eventually located on the TV Centre ring road, outside the studios, at 11.30am. Because of the problems with the sets, recording overran by five minutes.

CSO images and backdrops

The bulk of Episode Four was recorded on Tuesday 14 March, along with CSO sequences for both instalments. The radiation cavern in the thaesium mines was a fibreglass model, which was translucent and back-lit. The scene with Jo and Sondergaard in the cave for Episode Three was taped on this day, along with the similar scene of the Doctor and Sondergaard in Episode Four. In each case, the artists involved were CSOed into the model, with additional bizarre images superimposed. The first appearance of Sondergaard in his radiation suit used a defocused CSO image slowly resolving itself. For the sequences with the Doctor

and Sondergaard in Episode Four, the picture was slowed down on videodisc. The large crystal was also CSOed into the model set, and a spark generator was used to show the crackles of energy after the Doctor took the crystal shard. Again, vivid lighting (predominantly red) was used on the actors against the CSO backdrop.

To achieve the effect of tremors hitting Sondergaard's lead-lined laboratory, the cameras recorded a rippling, reflected image off a sheet of flexible Mirrorlon. Some debris was also dropped into the set from the lighting gantries. Varan's mutation was more advanced in this episode, requiring make-up on Mellor's face. Walsh again appeared as the guard attacked at Solos transfer station. A BBC photographer attended camera rehearsals to take photographs of scenes set in Sondergaard's lab, Jaeger's lab and the transfer station. Recording overran by 13 minutes due to a CSO failure. Varan's hut, seen in this episode, had originally been designed by Bear for an episode of *The Onedin Line* entitled *Cry*

Above:
Varan takes control on Skybase.

of the *Blackbird* recorded in November 1971 and had been kept in storage since its first use.

Rehearsals for the last two episodes began on Thursday 16 March, and during this time an additional gallery-only test session of 45 minutes duration was held to perfect some of the CSO sequences planned for the final studio session. This took place on Monday 20 March from 11am in Studio 4A, a small annexe just adjacent to the main Studio 4. In addition to material for *The Mutants*, tests were carried out for special effects for the following serial, *The Time Monster*. During this period, Jon Pertwee recorded the final two editions of that season's *The Navy Lark* on Sunday 19 March.

Continuity error

The final recording session began on Monday 27 March in TC3 for Episode Five and inserts for Episode Six. A continuity error was made when the 'BAC. DECON.' sign was not placed beside the doorway when Jo's group escaped from the depressurised room. The costumes worn by the guards that arrived in the *Hyperion* were white with gold trimming, and bore the legend 'ECS' (standing for 'Earth Council' or 'Earth Control Security') on their helmets. One model sequence that had not been pre-filmed was the approach of the *Hyperion*. For this, the model was brought into studio and CSOed into a photo caption starscape. CSO was also used to create a purple beam shooting from Skybase to different parts of Solos to destroy the evidence of the missile experiment before the arrival of the Investigator.

In addition to Episode Five, all the Episode Six scenes in the radiation room were recorded, these being the only scenes



needing Hollis (who was seen only on film in Episode Five). A projector was used to cast colour patterns onto the right-hand wall of the room, which had an entrance hatch set high in its rear wall and a large hatch that opened in the left-hand wall to admit a full-sized version of the *Hyperion's* fuel probe (seen in the model footage). In an early scene in Episode Six, a pipe was added into the picture by CSO, sliding in from the right. CSO was then used to place Jo, Cotton and Ky into a model fuel system set as they make their escape through the docking section area. Ky's transformation in Episode Six was shown as a close-up of his hand, with roll-back-and-mix first showing it turn into a lumpy intermediate stage, and then a Mutt claw. The final stage saw a Mutt on the set, with a superimposed glow around it. Parts of the transformation were recorded onto videodisc and then replayed back onto tape at speed to make Ky's thrashing seem more



violent. The voice of the Mutt speaking in the film sequence was dubbed in studio and modulated during recording.

During camera rehearsals for Monday's recording, the studio was visited by the *Radio Times* winners of the *Day of the Daleks* story-writing competition who, during the morning, had been met by Jon Pertwee and Katy Manning at the Ceylon Tea Centre where their pictures were on display. Back at Television Centre, the youngsters now met Paul Whitsun-Jones and Huw Wheldon,

the managing director of BBC Television, and were given a tour of Television Centre by Barry Letts. The finalists were also interviewed at the exhibition by Heather Forrester of Radio 4's *Today* programme for broadcast on the morning of Tuesday 28.

The bulk of Episode Six (the first *Doctor Who* episode to end with a copyright date) completed recording on *The Mutants* on Tuesday 28 March. In this final episode, blue photographic flashes were superimposed on the targets as the guards fired their weapons. A glow was also superimposed over the crystal as the Doctor analysed it in Jaeger's lab. Barry took great pride in the shot of Ky killing the Marshal, which mixed no fewer than six images. The first was the basic set with Pertwee and Peter Howell, playing the Investigator, in position. Over this was placed Whitsun-Jones, standing against blue drapes on a CSO set. Hagon, dressed as Super-Ky, was then standing on a yellow CSO area. Super-Ky appeared by means of fading in the CSO, with overlaid colour swirls from a colour synthesiser. The ray hitting the Marshal was generated using a caption card mask, and then another mask was superimposed over the Marshal as the CSO image of Whitsun-Jones was faded out. At the end of the episode, the "doctor 'who' did you say?" gag was a late addition which did not appear in the camera script. ■

Left:
The Marshal
gives Professor
Jaeger
his orders.

PRODUCTION

Mon 7 - Tue 8 Feb 72 Western Quarry, Northfleet, Kent [Solos Surface]

Wed 9 - Thu 10 Feb 72 Stone House Farm Caves, Frindsbury, Kent [Cave Mouth]

Fri 11 - Sat 12 Feb 72 Chislehurst Chalk Caves, Chislehurst, Kent [Caves]

Mon 28 Feb 72 Television Centre

Studio 4: Episode One

Tue 29 Feb 72 Television Centre

Studio 4: Episode Two

Mon 13 Mar 72 Television Centre

Studio 8: Episode Three; Hut and Clearing for Episodes Four & Five. Lime Grove

Studio E: Experimental Session

Tue 14 Mar 72 Television Centre

Studio 8: Episode Four

Mon 20 Mar 72 Television

Centre Studio 4A: Experimental Session

Mon 27 Mar 72 Television Centre

Studio 3: Episode Five; Radiation Chamber, Hyperion Fuel Store and Skybase Corridor for Episode Six

Tue 28 Mar 72 Television Centre

Studio 3: Episode Six

Post-production

Above: Cotton had enough of Solos and is ready to go home to Earth.

In editing, after the Marshal demanded that Varan was brought to him in Episode One, the end of the scene had him continue: "Your two strangers. Oh yes... Get hold of the Administrator. He can deal with them in the morning." A short scene from Episode Two was cut. Just prior to Varan entering the Marshal's office, a guard barred his way. Varan responded with: "My son has been accused of murder. Let me pass - I must see him... Let me pass, I said." A short scene on Skybase was edited from Episode Three. In a model shot, Skybase

was hit by lightning, this was followed by the Marshal staggering along a corridor to Jaeger's laboratory. Pounding on the laboratory door, he went inside and discovered the groaning Jaeger amid the ruins of the Doctor's experiment. Shaking Jaeger, the Marshal shouted, "Jaeger - what's happened? Come on, man - where's the Doctor? Jaeger. You fool." Later on in his office, after the Marshal pointed out that those in the caves would die anyway if the grenades didn't flush them out, he added to Jaeger, Stubbs and Cotton: "Yes, beautifully simple little scheme. The operation's timed for dawn - you

are dismissed.” However, Jaeger lingered behind and told his superior, “I didn’t wish to interrupt before... I realise it was your moment of power [...] I have some facts and figures you ought to see – your little scheme may not be as simple as you think...”

A shortened version of the final scene of Episode Five was used as the reprise to Episode Six. The klaxon that sounded at the Solos transfer station in Part Two was the same sound effect used throughout *Inferno* [1970 – see Volume 16]. Sound effects from *The Daleks* (AKA *The Mutants*) were also used on the surface of Solos during some scenes.

On Thursday 23 March, dubbing for the earlier episodes of the serial took place at the Spur Sound Studio.

Tristram Cary

The music score for the serial was provided by Tristram Cary, a veteran musician on the series whom Barry first used on *The Mutants* (AKA *The Daleks*) [1972 – see Volume 18]. Cary had not worked on *Doctor Who* since *The Gunfighters* [1966 – see Volume 7] (although Barry had used some of his stock tracks for *The Power of the Daleks* [1966 – see Volume 9]). Since then, Cary had developed his own studio for electronic music and used his state-of-the-art equipment to provide atmospheric incidental scores on episodes of *Late Night Horror* and *Out of the Unknown*; as a founder of EMS, he had been involved with the design of synthesizers such as the Synthi 100. As with *The Mutants* (AKA *The Daleks*), the music recorded by Cary was electronic and comprised a total of 61 minutes across the six instalments of *The Mutants* and included the bombastic ‘theme tune’ for the Overlord telecast of the Solonian meeting in Episode One. The score was recorded



Above:
Professor
Sondergaard
cares about
the Mutts.

in a single 10-hour session on Tuesday 25 April at Cary’s home-based studio at Fressingfield in Suffolk and was dubbed by Monday 1 May; Letts was delighted with the score. *The Mutants* was Cary’s final work on *Doctor Who*. In 1973 he was invited to become a lecturer in music at Adelaide University in Australia.

Brian Hodgson was assigned to create the special sounds for the serial at the start of January 1972; this comprised 42 items including various atmospheres for Skybase and Solos. ■

Below:
The Marshal
passes
sentence.



Publicity

Below:
Frank Bellamy's
Radio Times
illustrations.

► In *Radio Times*, the six programme listings for *The Mutants* were illustrated by artwork from Frank Bellamy, featuring Skybase, Jo, the Doctor, the TARDIS, a Skybase Guard and a Mutt.

► *The Mutants* was promoted by a continuity announcement over the closing credits of Episode Six of the preceding story, *The Sea Devils* [1972 – see page 42].



Broadcast

► *The Mutants* was broadcast at 5.50pm. on Saturdays from 8 April on BBC1.

► Ratings for the serial saw a distinct drop for the series – partly due to lighter Saturday evenings following the recent changeover to British summer time. In almost direct competition, ITV scheduled a new variety show from ATV entitled *Funny You Should Say That...* which received high ratings; this was taken by LWT, ATV and all the other major regions, while some such as Anglia and Westward scheduled the quiz show *Sale of the Century*.

► *The Mutants* was well-received by the members of the BBC's internal

Programme Review Board. Head of drama serials, Ronnie Marsh commented that Episode One had been a good opening episode on Wednesday 12 April. Following Episode Four, on Wednesday 3 May Monica Sims, head of children's programmes, said that it had been a very good edition and was an 'interesting' serial. Marsh praised the scripts, production and special effects; and following Episode Five, on Wednesday 10 May head of features group, Aubrey Singer, proclaimed it to be 'outstanding', and 'infinitely better than *Star Trek*', the imported US science-fiction series then being repeated on Wednesdays on BBC1.

After Episode Six, at the Wednesday 17 May meeting Shaun Sutton, head of drama group, commented favourably on Jeremy Bear's design work and the visual effects, and Monica Sims said that she had enjoyed the story. Desmond Wilcox, head of general features, said that his family had found the mutant creatures to be loveable, which is perhaps not quite the effect that the production team was aiming for, and the scripts were again praised by Singer.

- *The Mutants* was sold abroad both as colour videotapes and black-and-white 16mm film recordings, and was broadcast in Guam, Singapore and the Philippines, among other territories. In 1972 the serial formed part of a package of 13 Pertwee serials sold to North America by Time-Life on 525-line tape, and also found its way to Canada. The serial was acquired by Australia in August 1972 where cuts had to be made to Episodes Three and Six to pass for transmission with a 'G' rating. The serial was resold to North America in 1983 where it was also syndicated as a TV movie of two hours 18 minutes duration.

- A few years after broadcast the tapes for Episodes One and Two were wiped, although BBC Enterprises retained the monochrome film prints of the whole serial. Colour videotapes of Episodes One and Two were recovered from a Canadian television station in 1983. Returned to the BBC, they were converted onto 625-line videotape for possible rescreening and overseas sales.

- UK Gold screened the serial in both episodic and compilation form in June 1993.

Below:
"Professor
Sondergaard,
I presume."



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Episode One	Saturday 8 April 1972	5.50pm-6.15pm	BBC1	24' 25"	9.1M (29th)	-
Episode Two	Saturday 15 April 1972	5.50pm-6.15pm	BBC1	24' 24"	7.8M (38th)	-
Episode Three	Saturday 22 April 1972	5.50pm-6.15pm	BBC1	24' 32"	7.9M (36th)	-
Episode Four	Saturday 29 April 1972	5.50pm-6.15pm ¹	BBC1	24' 00"	7.5M (44th)	-
Episode Five	Saturday 6 May 1972	5.50pm-6.15pm	BBC1	24' 37"	7.9M (44th)	-
Episode Six	Saturday 13 May 1972	5.50pm-6.15pm	BBC1	23' 43"	6.5M (67th)	-

¹ BBC1 Cymru broadcast Episode Four the same day at the earlier time of 5.10pm.

Merchandise

Far right:

The cover to the original video release of the story.



With a few minor changes, Terrance Dicks novelised the serial as *Doctor Who and the Mutants* for publication by Target Books in September 1977. Allan Wingate published the hardback edition a month later, and in 1984 the book was numbered 44 in the Target library.

BBC Worldwide released *The Mutants* on video in February 2003. It was later released on DVD by 2|entertain in January 2011, along with the following extras:

- **Commentary** with Katy Manning (Jo Grant) and Garrick Hagon (Ky), Christopher Barry (director), Terrance Dicks (script editor), Bob Baker (co-writer), Brian Hodgson (special

sounds supervisor) and Jeremy Bear (designer). Moderated by Nicholas Pegg

- **Mutt Mad: The Making of The Mutants** – cast and crew look back at the making of the story with Terrance Dicks, Bob Baker, Barry Letts, Christopher Barry, Garrick Hagon and Jeremy Bear

- **Race Against Time** – Actor Noel Clarke narrates a documentary looking at the representation of non-white actors in *Doctor Who* and on British TV as a whole, with international journalist Bidisha, *Doctor Who Magazine* assistant editor Peter Ware, actor Fraser James, and Stephen Bourne, a social historian specialising in black culture.

- **Blue Peter** – Peter Purves looks at a collection of *Doctor Who* monsters, in an extract from an edition broadcast Monday 27 November 1972

- **Dressing Doctor Who:** James Acheson

- **Radio Times listings in Adobe PDF format**

- **Production information subtitles**

- **Photo gallery**

Incidental music from *The Mutants* was included on Silva Screen's four-disc CD *The 50th Anniversary Collection* in December 2013 and on the 11-CD version of *The 50th Anniversary Collection* in September/November 2014. The tracks from *The Mutants* were:

Transfer Machine Arrival and *The Mutants*. ■

Right:

The novelisation cover by Jeff Cummins.



Far right:

The DVD release, with a cover by Clayton Hickman.



Cast and credits

CAST

Jon Pertwee Doctor Who¹
with
Katy Manning Jo Grant
Paul Whitsun-Jones Marshal
James Mellor Varan [1-4]
Garrick Hagon Ky
Geoffrey Palmer Administrator [1]
Christopher Coll Stubbs [1-5]
Rick James Cotton
George Pravda Jaeger [2-6]
John Hollis Sondergaard [3-6]
Peter Howell Investigator [6]
Jonathan Sherwood Varan's Son [1-2]
Sidney Johnson Old Man [3]
Roy Pearce Solos Guard [4; uncredited on 3 and 5]
David Arlen Warrior Guard [4]²
Martin Taylor Skybase Guard [5]³
Damon Sanders Solos Guard [5]⁴
John Scott Martin Mutt [5; uncredited on 2-4,6]

¹ Credited as Dr Who on Episodes One to Four

² Billed as Guard Warrior in *Radio Times*

³ Billed as Skybase Guard Leader in *Radio Times*

⁴ Billed as Solos Guard Leader in *Radio Times*

UNCREDITED

David J Grahame Old Man
Garrick Hagon Tannoy Voice
Vic Taylor, Brychan Powell, Peter Whitaker, Reg Cranfield Solonians
Astley Harvey, Keith Ashley, Ron Tingley, David Waterman, Ronald Gough, Dave Carter, Dennis Plenty, Ali Baba Skybase Guards
Steven Ismay Bodyguard
Terry Walsh, Geoff Witherick, Dennis Plenty, Brian Nolan Overlord/Solos Guard
Joe Santo Exit Guard

Mike Torres, Eddie Sommer, Laurie Goode, Nick Thompson Hill, Mike Mungarven, Rick Newby, Bill Gosling Mutts
Ian Elliott Guard Warrior
Derek Chafer, Alex Hood, Terry Sartain Warriors
John Hollis Hyperion Voice
Gary Dean, Keith Urry, Mick Urry, Barry Hooper Earth Control Guards
Ken Nazarin, Evan Ross Advisors

CREDITS

Written by Bob Baker and Dave Martin
Title Music by Ron Grainer
and BBC Radiophonic Workshop
Incidental Music by Tristram Cary
Special Sounds by Brian Hodgson
Film Cameraman: Fred Hamilton
Film Sound: Dick Manton
Film Editor: Dave King
Visual Effects Designer: John Horton
Costume Designer: James Acheson⁵
Make-up: Joan Barrett⁵
Studio Lighting: Frank Cresswell⁵
Sound: Tony Millier⁵
Script Editor Terrance Dicks
Designer: Jeremy Bear
Producer: Barry Letts
Directed by Christopher Barry
BBC © 1972

⁵ Credited on Episodes One and Six

Below:

The Doctor is forced to work for the Marshal.

Profile

KATY MANNING

Jo Grant

Catherine Ann Manning was born 14 October 1946 in Guildford, Surrey, to sports writer JL Manning OBE and his wife Amy Jenkins.

At boarding school, Katy befriended Liza Minnelli, daughter of Hollywood star Judy Garland, and they remained lifelong friends.

In her teens, Manning trained as a dancer and was a photographic model, appearing in adverts for Clearasil, but had her back broken in a car accident at 16, and required facial skin grafts.

Her dancing career ended, she studied drama at the Webber Douglas Academy. Graduating in 1969, a stint at Wolverhampton Rep brought roles including the young Jane in *Jane Eyre*.

Her TV début came in the *Softly, Softly* – *Task Force* episode *Standing Orders*, transmitted 15 January 1970. She played Julia Dungarvon in two episodes of *Man at the Top* (aired 11 January and 15 February 1971) and featured in children's short film *Mr Tumbleweed* (1971).

By late spring 1970, Barry Letts and Terrance Dicks had devised the Doctor's new assistant, UNIT employee Jo Grant. After Letts narrowed down 100 potential actresses to half a dozen, Manning auditioned on 24 June 1970.

The Stage announced her casting on 23 July, with a press call following at Strand on the Green, Chiswick on 8 August. 'She has an urchin smile, ratty hair and she's new to TV,' wrote the *Daily Mirror*.

Her first *Doctor Who* filming, on *Terror of the Autons* [1971 – see Volume 16], came on 18 September 1970 but unfortunately on her second day her extreme short-sightedness saw her misjudge her footing in the quarry location and sprain her ankle. Jo's screen début followed on 2 January 1971.

Manning summed up Jo to *Doctor Who Magazine's* Benjamin Cook in 2017: "As Barry [Letts] said, he wanted a few things from Jo. The young girl, naïve enough to be able to get the scientific aspects translated for her – because you can't lose your children watching. But also somebody that the teens would identify with. You know, the trendy girl. And then as Terrance Dicks has said, 'For the fathers, we had the mini skirt, and the fact that you always just wanted to look after Katy.'"

The actress' five-foot petite stature suited Jon Pertwee's intended patrician relationship with his assistant. Some fans

would later retrospectively criticise the Doctor for patronising Jo or, conversely, Jo for being slightly dim.

"I am myself as Jo," she told *Radio Times* in January 1972. "Jo's a very scatty, slightly messy, very happy person. And that's me."

Jo and Katy didn't share wardrobes, however. Manning shopped in hip Kings Road boutiques Mr Freedom and Granny Takes a Trip, and found the costumes provided by BBC designers fairly dull! The character was nonetheless famed for glam-rock-era mini dresses, platform boots and rings worn on every finger, this latter fashion coming from Manning herself.

After it was mutually agreed that Katy should leave *Doctor Who* at the end of the 1972/3 series, Jo's farewell in Episode Six of *The Green Death* [1973 – see Volume 20] aired on 23 June 1973, having been recorded on 30 April.

Leaving the 'UNIT family' was a wrench, as Manning recalled to *Doctor Who Magazine's* Peter Griffiths in 1997: "After spending three years of my life with these people, I was lost, absolutely lost... It was like leaving home."

After Jo's emotional departure with hippie scientist Professor Clifford Jones, the UNIT family fragmented, shattered also by Roger Delgado's death on 18 June.

Playing Jo's new husband had been Stewart Bevan, Manning's then-boyfriend. Although engaged, they never married and after separating remained lifelong friends.

Her most notable post-*Who* vehicle was lunchtime arts and crafts show *Serendipity* (1973) which, either by happy accident or design, shared a title with the word Jo learned in *The Green Death*.

Several stage farces followed, playing a Lolita-esque Girl Guide in *Union Jack (and Bonzo)* (1973, Hampstead Theatre Club/Amsterdam/1974, Edinburgh Festival), starring with Derek Nimmo in West End



Left: Katy Manning on location for her first story *Terror of the Autons* in 1970.



Above: Jo made her last appearance in *Doctor Who* in 1973's *The Green Death*.

production *Why Not Stay for Breakfast?* (1973-5, Apollo), with Gerald Flood in a touring production of *There's a Girl in My Soup* (1976) and in *So Who Needs Men!* (1976, New London Theatre, Drury Lane).

TV work was rare, but she was briefly reunited with Jon Pertwee for an episode of mystery game show *Whodunnit?* aired 1 September 1975.

Film roles included a hippychick in *Don't Just Lie There, Say Something!* (1974) and the innocent Hermione in *Eskimo Nell* (1975), a sexy satire on the ailing British film industry. She began a relationship with *Eskimo Nell* actor Rayner Bourton, gossip columns claiming they secretly married, which Manning denied.

By late 1976 she was helping run a flower shop, Hayfever, but more infamously posed for naked photos, some with a Dalek, for *Girl Illustrated* magazine (Volume 8, Number 10, October 1976), wearing only purple sparkly boots (a present from Derek Nimmo).

"I did it for the money," she admitted to *Reveille* in 1976. "I was skint. I'd had two good holidays abroad, three months out of work – and to top it all, the VAT man was after me. So why say no when an offer like that is manna from heaven?"

Yet the pictures continually returned to haunt her, as she complained to *Doctor Who Magazine's* Benjamin Cook in 2017: "I've had a very strong career, but you do one shot with a Dalek... and now it won't go away... I have earned my right to be in this business for 50 years. And is that what it will come down to? That picture?"

By spring 1977 she took demure, serious roles in Young Vic tours of Tom Stoppard's *If You're Glad, I'll Be Frank* and *The Real Inspector Hound*.

Further theatre included *Natural Gas* (1977, Harlow Theatre tour) and UK and Rhodesian tours of *Doctor in the House* with Barry Evans and Lionel Blair (1977/8).

Director Douglas Camfield cast her as a lesbian seductress in controversial *Armchair Theatre* TV play *The Golden Road* (aired 30 October 1973) and as heroin addict Joanne in police series *Target*, for episode *Big Elephant* (transmitted 23 September 1977).

Despite such exceptions, *Doctor Who* had typecast her. "It did me harm," she told the *Daily Mirror* in April 1978. "I'm still known as a *Doctor Who* girl. I live for the day when I'm known simply as Katy Manning, actress. I just want to forget it. I can't even watch the programme now."

Right: Guest-starring in *Casualty* in 2015.



Twins Georgie (Georgina) and JJ (Jonathan James) were born in April 1978 to actor Dean Harris. The children were born prematurely and Manning was advised to move to warmer climes for their health, so relocated to Australia.

She periodically returned for UK stage work, reunited with Lionel Blair for *The Monkey Walk* (1978) and *Odd Man In* (1979), with Colin Baker co-starring in the latter. Manning and Baker later starred in Weymouth's 1979 summer season of *Doctor in the House*.

Other UK theatre included *Duet for Three* (1979, Dolphin and Anchor, Chichester), thriller *The Gentle Hook* (1979/80, tour), with Lionel Blair in *Out of the Blue* (1980, Reunion Theatre Company, Chichester), *VE Night* (1980) and *Thark* (1981, Theatre Royal, Bath/tour).

Down under, she featured in TV commercials for Ryvita and Singapore Airlines and began a relationship with musician Barry Crocker, best known in the UK for singing the theme to *Neighbours*.

Australian films included comedy *Melvin, Son of Alvin* (1984), children's adventure *The Quest* (1986) and noir pastiche *When Darkness Falls* (2006).

She provided cartoon voice-overs for *Gloria's House* (2000), *Easter in Bunnyland* (2000) and the title role in *Oakie's Outback Adventures* (2011).

Her Australian stage career included the title role in *Educating Rita* many times between 1980-90, as well as *Run for Your Wife* (1987/8), *A Trip to Bali* (1996) and *'Allo 'Allo* (2007). Her one-woman show about Bette Davis *Me and Jezebel* (2006) came to the Edinburgh Festival in 2009.

An Australian citizen since September 2004, she returned to London in 2009, and divided her time between hemispheres.

She reprised Jo Jones in *The Sarah Jane Adventures* story *Death of the Doctor* (2010)



and played Jo many times in audio dramas for Big Finish, beginning with *The Doll of Death* (2008).

She played eccentric time traveller Iris Wildthyme for Big Finish, beginning with Fifth Doctor adventure *Excelis Dawns* (2002) before spawning a spin-off series from 2005. The company also released Manning's play *Not a Well Woman* (2011). For BBC Audio she read *Horrors of War* (2018) and the novelisation of *The Green Death* (2008). She also cameo'd in *Doctor Who's* 50th anniversary spoof film *The Five(ish) Doctors Reboot* (2013).

Further work included a film version of *Run for Your Wife* (2013) and gangster horror movie *Evil Never Dies* (2014), seasons at Wolverhampton Grand Theatre in *Death by Fatal Murder* (2011), *You're Only Young Twice* (2012) and *Murder in Play* (2013), plus *Keeping Up With the Joans* (2013, Greenwich Theatre/2014, Edinburgh Festival).

While recording a 2015 episode of *Casualty* in Cardiff, she visited Peter Capaldi on the nearby TARDIS set; he had been a teenage *Doctor Who* fan during her era. ■

Above:

Katy Manning returned as Jo Jones in *The Sarah Jane Adventures* with Elisabeth Sladen in 2010.



THE TIME MONSTER

STORY 64

The Master is conducting experiments on the crystal of Kronos, an ancient Atlantean relic. His intention is to summon the all-powerful Kronos. The Doctor knows that the Master will be unable to control the creature, and pursues him back in time to Atlantis.



THE TIME MONSTER

▶ STORY 64

'KRONOS IS WORSHIPPED
BY THE PEOPLE OF ATLANTIS
AS A GOD.'

Introduction

Barry Letts, the producer of most of Jon Pertwee's *Doctor Who* stories, penned the final story of four of his series with his co-writer Robert Sloman. Their first, *The Dæmons* [1971 – see Volume 17] was a critical success. It's often held up as one of the best stories of that period. *The Time Monster* – the final story of the next series – attempted to recapture some of the magic of their first outing.

Both *The Dæmons* and *The Time Monster* revolved around the Master attempting to channel the powers of some ancient, powerful creature. *The Dæmons* focused on the mighty Azal and the 'demonic' and 'magical' powers that he possessed. In *The Time Monster*, the Master is trying to summon up and control a Chronovore – a creature that feeds on time itself. According to the Doctor, Chronovores can "swallow a life as quickly as a boa constrictor can swallow a rabbit".

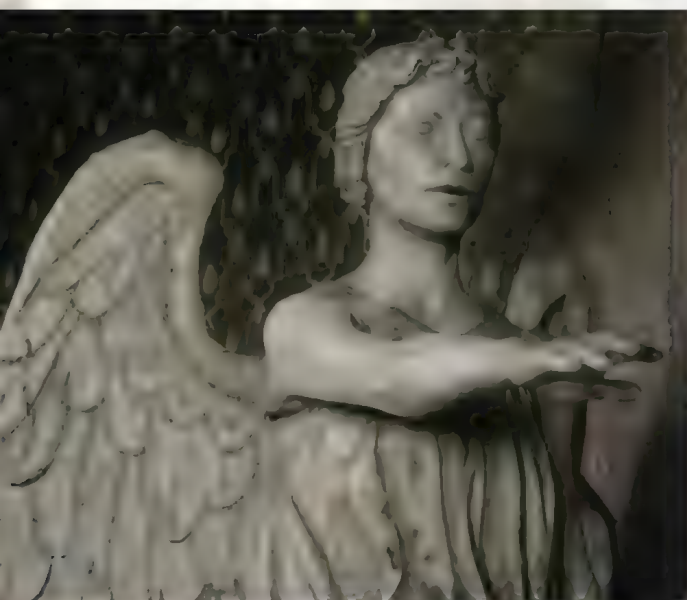
In this regard, Chronovores sound similar to the Weeping Angels first introduced in *Blink* [2007 – see Volume 56]. Of course, Kronos – the Chronovore we are introduced to in *The Time Monster* – is vastly more powerful than the Weeping Angels and worshipped by the people of Atlantis as a god. It's possible, however, to imagine the Angels are distantly connected to these creatures – swallowing up lives in an instant.

Creatures such as these are a special sub-category of *Doctor Who* aliens. They range from beings that exist outside of time like the Guardians (introduced in the 1978/9 series) and the Eternals (first seen in *Enlightenment* [1983 – see Volume 37]), to creatures like the Tharils (*Warriors' Gate* [1981 – see Volume 33]), the Gelth (*The Unquiet Dead* [2005 – see Volume 48]) and the Time Lords themselves who are merely sensitive to time in some way.

Having created Kronos – possibly the most powerful time monster – Letts would introduce spiders that could travel through time (and across space) at will in *Planet of the Spiders* [1974 – see Volume 21] – another of his finales. Although these creatures are descended from ordinary Earth spiders, again it's easy to imagine that the Chronovores could be connected in some way, as the source of their power is a mysterious crystal, and an ancient Atlantean crystal was the means by which Kronos is summoned.

In contrast to *The Dæmons*, *The Time Monster* is one of the less celebrated Third Doctor stories, and yet it established a memorable and intriguing type of *Doctor Who* monster. ■

Left:
A Weeping
Angel –
another kind of
Time Monster.



EPISODE ONE

The Doctor is having a nightmare; he's in a temple during a volcanic eruption with the Master looming over him. [1] The Doctor wakes up and asks Jo to find out if there have been any volcanic eruptions anywhere in the world. Jo reminds him that she has already told him about some eruptions in the Thera islands near Greece.

The Doctor also dreamt about a trident-shaped crystal, just like the one being used by the Master and two scientists, Dr Ruth Ingram and Stuart Hyde, as a component of an experimental machine. The Master is working under the pseudonym of 'Professor Thascalos'. [2]

The Brigadier asks the Doctor to accompany him to the Newton Institute to observe a TOMTIT machine (Transmission of Matter Through Interstitial Time). The Doctor says he is too busy, so the Brigadier takes Benton.

Percival, the Institute's director, accuses the Master of being a charlatan, so the Master hypnotises him into obedience. [3]

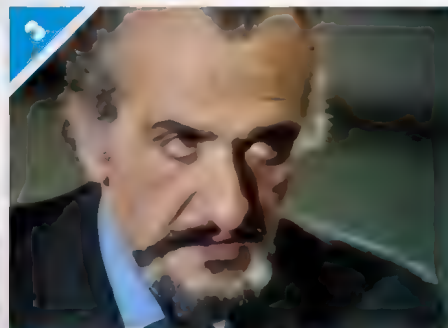
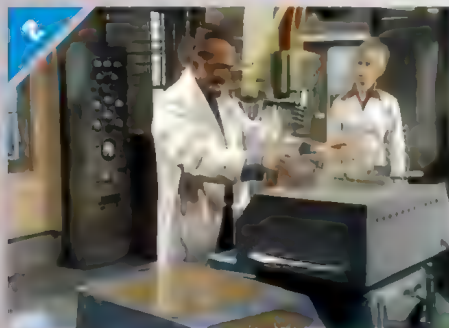
In his laboratory, the Doctor builds a time sensor. Stuart and Ruth perform a trial run of the TOMTIT machine – which is detected by the Doctor's sensor. He sets off in Bessie with Jo. [4]

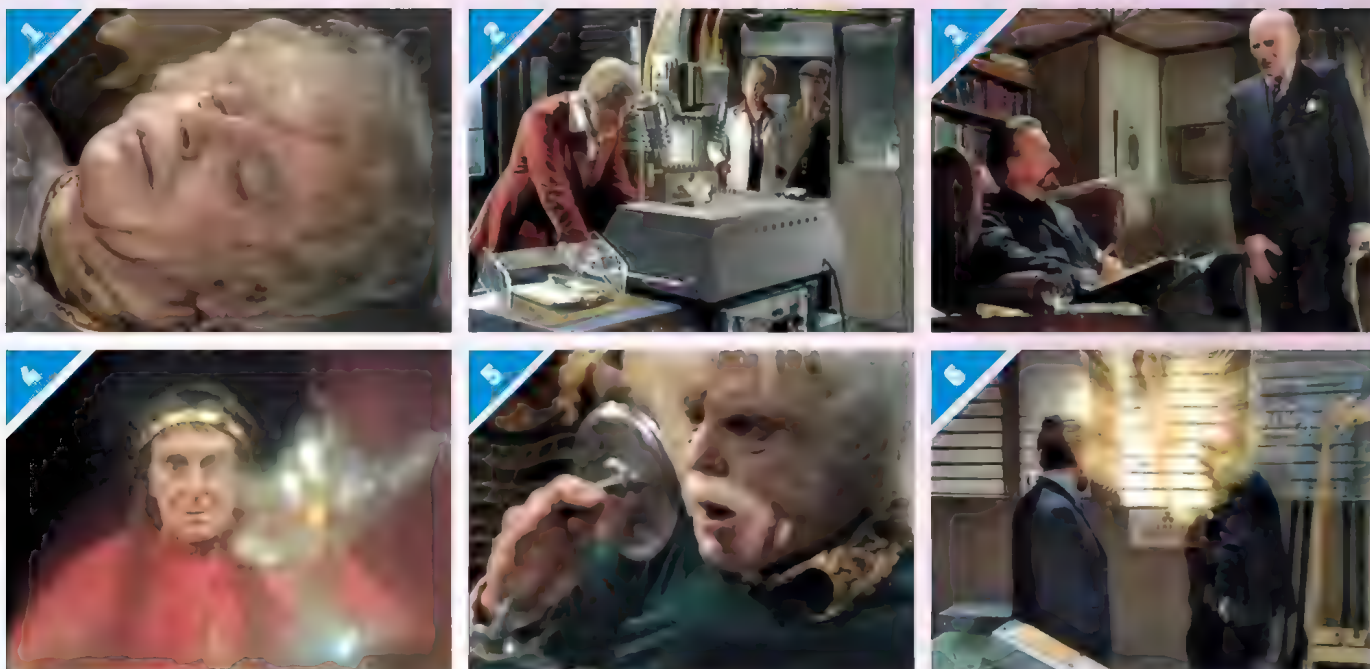
At the Institute, time slows down and a window cleaner falls from his ladder in slow motion. Stuart switches the machine off and time returns to normal. The Master enters and berates Stuart and Ruth for using the machine without him. [5]

The Brigadier arrives at the Institute with Benton, Dr Cook of the Grants Committee and his assistant Proctor. They find the window cleaner, still alive.

The Doctor's sensor detects another disturbance which Jo realises is coming from the Institute.

Percival shows his visitors the TOMTIT laboratory. The Master, hiding his identity with a radiation suit, activates the machine, invoking Kronos to appear. [6]





EPISODE TWO

In the laboratory 'receiver room' Stuart collapses.

The Doctor and Jo arrive at the Institute. Time has come to a halt, but the Doctor is unaffected and reaches the laboratory. He yells at Ruth to reverse the polarity and she deactivates the machine. But it is too late for Stuart who has aged over 55 years! [1] Stuart is moved to his quarters. Ruth mentions Thascales, who the Doctor identifies as his old enemy; 'Thascales' is Greek for 'Master'.

The Brigadier calls Yates, instructing him to have some troops, some anti-tank guns and the TARDIS transported to the Institute. Cook and Proctor leave and the Brigadier tells Percival to evacuate all non-essential personnel.

The Doctor examines the crystal in the TOMTIT machine. [2] He identifies it as the crystal of Kronos, the most fearsome of the time-eating creatures.

Percival returns to his office to find the Master has made himself at home. [3]

The Doctor realises that part of the TOMTIT apparatus is the Master's TARDIS, disguised as a computer bank. Ruth switches the machine back on and Benton notices that the crystal is glowing.

In ancient Atlantis, a neophyte rushes to tell the High Priest Krasis that "the crystal is afire". [4]

Jo calls the Doctor from Stuart's apartment to let him know that Stuart is coming around. Stuart sees himself in a mirror and is horrified. [5]

Benton is left guarding the laboratory. The Master tries to trick him into leaving, but Benton is suspicious and after he leaves the laboratory, he climbs back in through the window and hides behind the TOMTIT machine. Percival walks in with the Master, and Benton holds them at gunpoint, but the Master knocks him out.

The Master activates the TOMTIT machine and in Atlantis, Krasis vanishes, reappearing in the receiver room! [6]

EPISODE THREE

The Master welcomes Krasis and asks him for the formula of how to control Kronos, but Krasis claims the secret has been lost.

Benton regains consciousness and finds the Doctor outside, where Stuart is being moved into an ambulance.

The Master examines Krasis' seal, which contains the secret of how to control Kronos. He reactivates the TOMTIT machine and in the receiver room, Kronos appears as a white winged creature. [1] It feeds on Percival, who vanishes. The Master wards Kronos off using the seal and traps it in the receiver room.

Stuart is restored to his normal age. Running to the Institute, the Brigadier, Benton and Ruth are caught in a "hiatus in time". The Doctor hauls them free. [2]

The Master dismisses Kronos. Krasis says the crystal is just a part of the true crystal held in the temple of Poseidon.

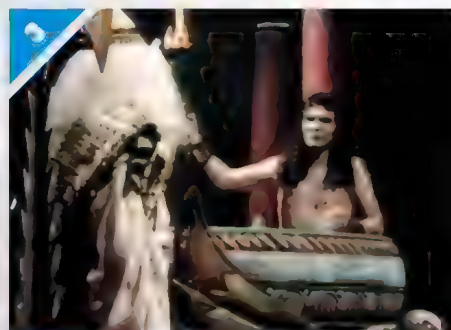
In Atlantis, King Dalios is informed by a young man, Hippias, that Krasis has disappeared. [3]

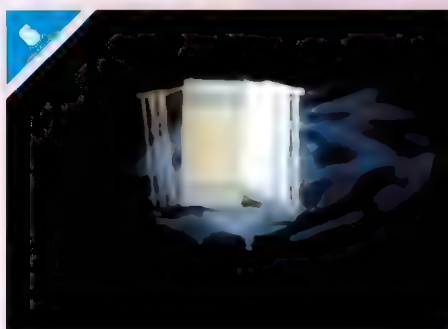
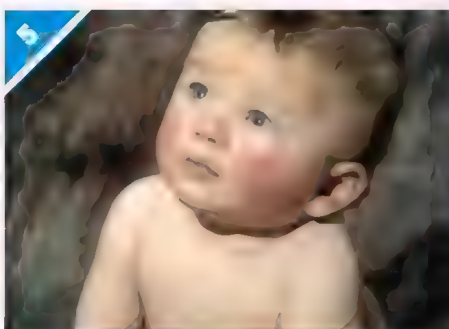
In Stuart's quarters, the Doctor builds a "time flow analogue" using various household items which briefly disrupts the Master's efforts to disconnect the crystal. [4]

The Master uses a wrist viewer to observe the UNIT convoy bringing the TARDIS. He uses the TOMTIT machine to bring a jousting knight from the past into the path of the convoy, causing it to swerve off the road. Next, the Master summons some Roundheads from the civil war to attack the convoy with muskets. [5]

Hearing Captain Yates' report, the Doctor decides to fetch the TARDIS. The Brigadier sets off in a Land Rover, but is overtaken by the Doctor and Jo in Bessie.

The Master executes his grande finale, conjuring up a V1 rocket. Yates yells at his men to dive for cover, and the Doctor, Jo and the Brigadier see a massive explosion in the distance. [6]





EPISODE FOUR

The Doctor, Jo and the Brigadier arrive at the convoy to find that Yates has survived the explosion relatively unscathed. [1]

Back at the Institute, Ruth thinks they should return to the laboratory and face the Master. Benton agrees and Stuart reluctantly goes with them.

The Master carries the crystal in the TOMTIT machine. Then the Master prepares for take-off in his TARDIS.

Jo detects this with the Doctor's time sensor. The Doctor and Jo hurry into the TARDIS. The Doctor attempts to perform a 'time ram' on the Master's TARDIS – but instead his and the Master's TARDISES end up inside each other! [2]

The Master is still in the laboratory with Krasis. Seeing the Brigadier approaching the building with his men, the Master uses the TOMTIT machine to trap them in another hiatus in time. [3] Stuart and

Ruth burst in, and Benton climbs in through the window. The Master escapes in his TARDIS with Krasis.

The Doctor's TARDIS is carried along with it, *en route* for Atlantis. The Master makes contact via the scanner screen, then mutes the sound to try to force the Doctor to come out and talk to him. [4]

Ruth tries turning the circuits of the TOMTIT machine upside down then reactivates it. It has no effect on the soldiers, but reverts Benton to a baby! [5]

The Doctor tries overriding the Master's attempt to silence him, but the Master uses the TARDIS' telepathic circuits to make his words come out backwards. The Doctor emerges into the Master's TARDIS, warning that he risks the total destruction of the entire cosmos. The Master summons Kronos, which devours the Doctor before returning to the Time Vortex. The Master informs Jo that the Doctor is still alive, but trapped in the Time Vortex. Then he bids Jo farewell and separates the TARDISES. [6]

EPISODE FIVE

Jo wakes up on the floor of the TARDIS. She can hear whispering – the TARDIS is relaying the Doctor’s thoughts. The Doctor tells her to operate an Extreme Emergency control. When she does, he appears in the control room. [1]

In Atlantis, Hippias beseeches King Dalios to use the power of Kronos. Dalios tells Hippias that if Kronos came again Atlantis would be destroyed. Queen Galleia says she can hear strange music – the Master’s TARDIS materialises nearby. The Master emerges with Krasis, claiming to be an emissary from the gods. [2]

The Doctor lands his TARDIS beside the Master’s TARDIS. As soon as he steps outside with Jo, Krasis denounces them as enemies and they are taken prisoner.

The Master speaks privately with Dalios, who refuses to allow him to have the crystal. [3]

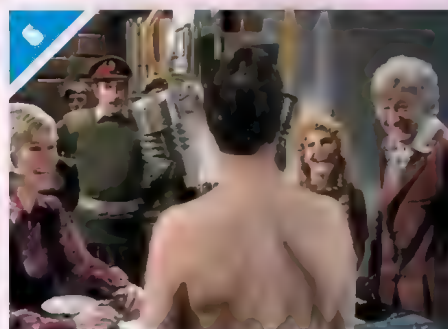
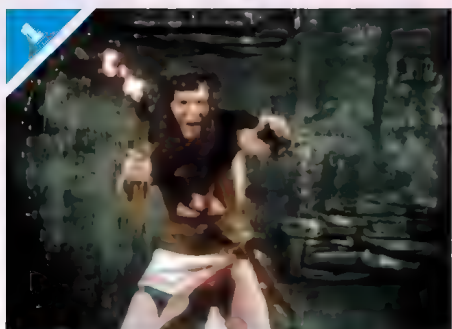
Queen Galleia discusses the Master with her handmaiden, Lakis. Galleia tells Lakis to find the Master and say to him “Kronos”. Receiving the message, the Master calls on Galleia and seduces her. [4]

Jo changes into an Atlantean “groovy dress”. With Lakis, she eavesdrops on the Master’s conversation with Galleia. He promises to restore Atlantis to its former glory and place the reins of power in Galleia’s hands. She agrees to let him have the crystal, explaining that it is hidden in the temple of Poseidon, guarded by a creature known only as the Guardian.

Dalios tells the Doctor that the Guardian is a former athlete who asked Kronos for the strength of a bull and a long life, so Kronos turned him into the Minotaur. [5]

Galleia orders Hippias to fetch the crystal. Jo follows Hippias and Krasis to the temple of Poseidon. After Hippias goes inside, Krasis pushes Jo in after him, closing the door behind her. She hears the terrifying roar of the Minotaur! [6]





EPISODE SIX

The Minotaur charges towards Jo but Hippias distracts it with a flaming torch. [1] The Minotaur kills him. Then the Doctor appears, waving his cape like a matador. The Minotaur charges at the Doctor and Jo, smashing through a wall and revealing the true crystal of Kronos.

The Doctor and Jo are captured and locked in a dungeon. The Doctor tells Jo a story about the blackest day of his life. [2] They are joined by a new prisoner – Dalios. He dies in Jo's lap.

Queen Galleia presents the Master to the council of Atlantis. The Doctor and Jo are also present and the Doctor tells Galleia that Dalios is dead. She orders her guards to seize the Master. However, Krasis uses the true crystal to summon Kronos, which causes chaos and devastation. [3] The Master grabs the crystal. Jo leaps onto his back and

is carried into his TARDIS, which dematerialises.

The Doctor follows in his TARDIS. He threatens to execute a time ram unless the Master destroys the crystal. [4] The Master calls his bluff – but Jo hits a switch and there is a blinding light...

Jo wakes up in the Master's TARDIS – the Master's out cold. She leaves and enters the Doctor's TARDIS. They emerge into a limbo, where they see Kronos, in the form of a beautiful woman. [5] She says time ram released her and she owes him a debt of gratitude. The Master emerges from his TARDIS, and when Kronos says she intends to torment him, the Doctor asks her to give the Master his freedom. She agrees and he escapes in his TARDIS.

The Doctor and Jo return in the TARDIS to the Institute laboratory just as Stuart and Ruth reactivate the Master's machine. Time starts moving, then the machine explodes. The Brigadier bursts in to find Benton, restored to adulthood but without his regulation uniform. [6]

Pre-production

Having co-written *The Dæmons* [1971 – see Volume 17] alongside producer Barry Letts under the penname ‘Guy Leopold’ in January 1971, playwright Robert Sloman’s next *Doctor Who* project was a six-part storyline titled *The Daleks in London*. This was commissioned by script editor Terrance Dicks on Tuesday 25 May 1971 with a target delivery date of Monday 2 August.

On Wednesday 14 April, the BBC had started to make enquiries into the possible use of Terry Nation’s Daleks following a four-year absence from the series. On Thursday 22 April, Nation’s agents confirmed that they were happy for the Daleks to appear in *Doctor Who*, but that Nation himself was busy working on *The Persuaders!* and would be unable to write the scripts. The intention was that

Below:

Jo is fascinated as she watches the Doctor construct his time sensor.



the Daleks would return in Sloman’s six-part story. Sloman story-lined the serial in June 1971. However, by then Dicks and Letts were having second thoughts...

The first serial of the 1972 series was planned to be Louis Marks’ *The Ghost Hunters*, which had been storylined and formally commissioned on Thursday 1 April. In early June, Dicks and Letts decided that the Daleks could easily be added to Marks’ story (since retitled *Years of Doom*) to give an attention-grabbing start to the season in January 1972.

Dicks redrafted Marks’ story breakdown to feature the Daleks; Marks revised his scripts for delivery on Monday 5 July. (Latterly the serial would be renamed *Day of the Daleks* [1972 – see Volume 17]).

Science-fiction and mythology

This drastically changed the requirements for Sloman’s serial; consequently, Sloman collaborated with Letts in developing a new storyline, *The Time Monster*, which was delivered on Tuesday 3 August. Letts was keen that Sloman’s new story should reprise *The Dæmons*’ blend of science-fiction and mythology; in addition, a serial with a historical setting had been suggested to him by the *Doctor Who* Fan Club. Letts also wanted the story to involve both UNIT and the Doctor’s arch-enemy, the Master, and have a theme which used the manipulation of time.

The idea of ‘time slippages’ central to the story came to Sloman when he was walking his dog one day and heard a low-flying aeroplane which, to him, sounded exactly



Above:
The Master
possesses
the crystal
of Kronos.

like the V1 rockets he remembered from his time in the RAF during the Second World War. He extrapolated from this the idea of a contemporaneous aircraft pilot suddenly finding himself 'buzzed' by First World War German bi-planes; this was an idea that also excited Letts.

On Tuesday 28 December, Dicks confirmed that the storyline commissioned for the slot originally intended for *The Daleks in London* had been accepted and was now known as *The Time Monster*. The same day he commissioned the scripts with a target delivery date of Tuesday 1 February 1972.

As with *The Dæmons*, Letts worked closely with Sloman on the scripts, refining the dialogue in later drafts. In particular, Letts wanted to write a long speech for the Doctor which showed not only the Doctor's personal motivations, but also demonstrated that he was a flawed hero.

This eventually reached the screen as the Episode Six scene in which the Doctor told Jo a childhood anecdote about the inspiration he received from a hermit ("Yes, that was the daisiest daisy I'd ever seen...").

Much of Sloman's story drew on the popular myths of Atlantis, and classical mythology which was a fascination of Letts' at the time. As part of his research for the story, he visited both Greece and Crete. Atlantis was a large mythical island nation which, according to the Athenian philosopher Plato, existed in the Atlantic near the Straits of Gibraltar and was swallowed by the sea 9,000 years before Plato's time (ie the third century BC); however, in Episode Six, the Doctor referred to the events in Atlantis taking place "3,500 years ago". In Episode One, it was indicated that volcanic eruptions in the Thera group around Santorini occur where Plato's Atlantis was believed to be

Connections: Dynamic duo

▶ Stuart jokingly tells Ruth, "Good thinking, Batman," when she offers to provide some sandwiches. Stuart is using one of many similarly worded catchphrases

spoken by Robin to Batman in the 1960s *Batman* TV series.



situated; this was because of recent theories put forward following the excavation of the settlement of Akrotiri by Spyridon Marinatos from 1967. When the World War I idea started to become too expensive, it was felt that the time-travel element could instead be used to shift the narrative to Atlantis.

In Greek mythology, Cronos (also Cronus or

Kronos) was a gigantic Titan of massive strength. Cronos led a rebellion, overthrew Uranus and became king of the gods. However, he was told that he would be deposed by his children, so he swallowed them all (as referred to in Episode Two). His son Zeus was hidden from him, and was able to make Cronos spew out his siblings; Zeus then successfully deposed Cronos. Writer Robert Sloman used the spelling 'Kronos' and devised the Chronovores, a name derived from Latin roots meaning 'time' and 'eating'.

Poseidon (Neptune to the Romans) fought with Zeus against the Titans and was given the ocean as his kingdom; he was armed with a three-pronged fork and could control the waves and cause earthquakes. Mount Olympus, the home of the gods, was a very high peak in northern Greece which, according to legend, evolved into an imaginary place high above the Earth where the gods lived as a family, with Zeus and Hera ruling as king and queen. In Episode Five, Dalios asked the Master for news of the gods from Olympus.

In classical mythology, the Minotaur – a half-man, half-bull figure – was conceived by Pasiphae after she entered a wooden bull crafted by Daedalus so that a Cretan bull could mate with her;



this was a passion contrived by Poseidon. The creature fed on human flesh and was imprisoned by Daedalus in a labyrinth on the island of Crete. Only the basic concept of the Minotaur was used for the Guardian of the Crystal in Robert Sloman's *The Time Monster* scripts; in Episode Three, Dalios explained to Hippas that the Guardian was half-man and half-beast, and in Episode Five it was the Doctor who identifies the Guardian as the Minotaur after Dalios related the tale of how Kronos bestowed the strength of the bull on an Atlantean councillor and athlete. In the script for Episode Five, on hearing of the Minotaur from Dalios, the Doctor said, "There is a story – a Minos of Crete..." Dalios was delighted: "My cousin, Minos! What do you know of him?" According to the stage directions, the Doctor realised that "it's too long a story to tell so near the end of an episode" and moved on.

Although Sloman delivered Episode One on Wednesday 26 January, his remaining episodes overshot the target date. Episode Two was delivered on Wednesday 2 February, Episode Three on Sunday 6, Episode Four on Tuesday 8, Episode Five on Saturday 12 and the final instalment on Monday 14.

Far right:
King Dalios
is deposed.



As scripted, the opening of Episode One – the Doctor’s nightmare – had ‘Doctor Who... looming out of the smoke and seeing a strangely shaped crystal. He goes to pick it up but an enormous hand forestalls him. He looks up and sees the Master, taking the crystal and laughing.’ Later, in his UNIT lab, the Doctor was working on ‘Who-ish equipment’. Considering his repairs to the TARDIS, the Doctor asked Jo: “Do you suppose it’s the time vector co-ordinator that could be causing the trouble?” Continuing a theme from *The Dæmons*, the Master’s alias was given as ‘Thascalos’ (or ‘Thascales’), the Greek word for ‘master’.

The small Crystal of Kronos was described as ‘four or five inches across... basically a rhomboid, with two smaller rhomboids sticking out at each side, to



form a trident of sorts’. Dr Ruth Ingram was ‘an attractive forthright scientist in her forties’ while Stuart Hyde was ‘a young postgraduate working for his Ph.D’. It was noted that a prominent feature of the Wootton laboratory was ‘a large container of smooth metal, nearly as large as a police telephone box. Though this is in fact the Master’s TARDIS, there is apparently no way into it.’ Percival was called just ‘Director’.

Temple of Poseidon

At the start of Episode Two, when his protective helmet was removed, Stuart looked ‘at least ninety years old’. Atlantis’ Temple of Poseidon was described in Episode Two’s script: ‘The style of all the Atlantean buildings and costumes is Minoan rather than Greek.’ Also introduced at this point was ‘the tall and sinister figure of High Priest, Krasis’. In Episode Three’s script, the Master studied the pendant held by Krasis; the seal was described as being as ‘based on the concentric rings, which form the map of Plato’s metropolis’. Kronos was ‘a winged form of burning fire, with glowing eyes of scarlet’; when it attacked the Director, he was ‘absorbed into the fire of Kronos’ body’. After devouring the Doctor, Kronos ‘opens his fiery beak and emits a blood curdling roar’. Kronos was ultimately revealed as a female face ‘against which Doctor Who and Jo are only half an inch high’.

Following the attack on the UNIT convoy, the Doctor, Jo and the Brigadier arrived

Left:
The Master proves irresistible to Queen Galleia.

Connections: Bull-headed

▶ The Doctor previously encounters an illusion of the Minotaur (which literally means ‘Bull of Minos’) in the Land of Fiction in *The Mind Robber* [1968 – see Volume 13]. Meeting the real thing in *The Time Monster* [1972 – see Volume 18] the Doctor goads it in Spanish with, “Ah, toro, mira toro, ah, mira bonito!” which translates as, “Ah, bull... look, bull... look at the pretty thing.”





Above:
The Doctor
and Jo use the
time sensor
to follow
the Master.

on the scene at the start of Episode Four; the conversation with the farmworker was to be conducted by the Doctor. When forced to speak backwards by the Master in Episode Four, the Doctor's dialogue was written out phonetically ("Illursh ooee tsum ees uth serj-nade eeoo ksirr" for "surely you must see the dangers you risk", for example).

Galleia was described as 'beautiful and sexy, her tumbled night hair makes her seem even more sophisticated, her concern for her husband seems at first quite genuine, but later her irritation at him

shows quite clearly'; Hippias, meanwhile, was 'a handsome young man with fire in his eyes and in his guts'. In Atlantis, the Lady 'Jojogrant' was given a handmaiden's outfit: 'Jo is now dressed as an Atlantean lady, that is, in Cretan-Minoan style (though not so frontally liberated!)'. In Episode Six, Jo

was originally manacled to the wall of the Master's TARDIS, but managed to activate the time-ram with her toe. The Doctor's discussion about his old teacher with Jo was an element added by Letts who believed that the Doctor – like himself – would think in a Buddhist manner; consequently, he was keen to establish such a background for the Doctor by using a parable which was a direct lift from Buddhist legend.

In Episode One, there was a reference to the Doctor working on the TARDIS' dematerialisation circuit; dialogue in Episode Five accounted for the fact that the Doctor was piloting the TARDIS despite the Time Lords' restrictions. A continuity slip in Episode Two originally had the Master addressing Benton as "Mike" while impersonating the Brigadier. As indicated in Episodes One and Three, Bessie's 'super drive' accelerated the car to 200mph. In Episode Four, the Doctor claimed that TARDISes were telepathic and capable of 'thinking'. In Episode Six Jo made reference to her UNIT escapology

Connections: Greek master

▶ Jo deduces that the Master's pseudonym of 'Thascalos' is Greek for 'Master'. In fact, the actual Greek words for Master are 'kyrios' or 'archontas'.



course, as mentioned in *Terror of the Autons* [1971 – see Volume 16].

The director contracted for *The Time Monster* was freelancer Paul Bernard, who had overseen *Day of the Daleks* during September and October 1971. Bernard considered the ambitious scripts to be like that of a feature film; the appearance of Kronos was deemed to be a particular problem which the director planned to achieve using a reflective white costume to flare the camera with peaking light levels, while Letts instead suggested that the costume could be made in blue and CSO (Colour Separation Overlay) used to insert flame to form the body of Kronos. Bernard also suggested that the final, true appearance of Kronos should be that of a young woman.

Production personnel

Bernard's key production personnel included set designer Tim Gleeson (who had worked on *Colony in Space* [1971 – see Volume 17]), Barbara Lane (who had been the costume designer on *The Claws of Axos* [1971 – see Volume 16], *The Dæmons* and *The Curse of Peladon* [1972 – see page 6]), Joan Barrett (make-up designer on preceding serial *The Mutants* [1972 – see page 82]) and Michaeljohn Harris (a visual effects designer who had worked on several serials, starting with *The Evil of the Daleks* [1967 – see Volume 10]).

UNIT regulars Nicholas Courtney, John Levene and Richard Franklin had last appeared in *Day of the Daleks* which had completed production in October 1971. Courtney was booked as the Brigadier on Monday 13 March; Levene was contracted to play Sergeant Benton on Wednesday 22, and Franklin was booked as Captain Yates on Friday 31. Since *Day of the Daleks*, Levene had recorded an episode of Thames'

The Rivals of Sherlock Holmes (*The Affair of the Tortoise*, networked on Monday 22 November 1971), an episode of BBC1's *The Regiment* (*The Fortunes of Peace*, broadcast Monday 28 February 1972) and an episode of the Thames counter-espionage series *Callan* (*I Never Wanted the Job*, networked on Wednesday 19 April 1972).

An experimental effects session was conducted in Studio 4A, also known as the Puppet Theatre, at Television Centre on Monday 20 March. In the morning, Christopher Barry, the director of *The Mutants*, tested CSO effects for his serial; in the afternoon, Bernard's team took over. Recording began at 2pm, and the effects tested included the small crystal of Kronos, a light box effect and the Minotaur head. A range of lighting effects devised by Gleeson alongside Pat Chapman and Fiona Ross of effects firm Entec came next. Lane's Kronos costume (a 'suit of lights') was worn by HAVOC stuntman Marc Boyle; this was to be Boyle's first credited role, having appeared in several serials since *The Ambassadors of Death* [1970 – see Volume 15]. The final test was of the character Stuart Hyde's 'aged' make-up; actor Ian Collier was required to don layers of basic latex make-up and a white wig. Eventually, freelance make-up artist Alan Boyle was called in to devise an appliance from tissue and honey. ■

Below:

Stuart, Ruth, and Sergeant Benton discuss how to thwart the Master.




'SHOOTING FOR THE TIME MONSTER BEGAN
ON WEDNESDAY 29 MARCH.'

Production

Following a day of rehearsals on the film sequences at the BBC's Acton Rehearsal Rooms on Tuesday 28 March (which Jon Pertwee and Katy Manning could not attend because they were busy recording Episode Six of *The Mutants*), shooting on 16mm film for *The Time Monster* began on Wednesday 29 March on Stage 2 of the BBC's Ealing Television Film Studios. Work started at 9.30am with shots

of baby Nicholas Martin as the young Benton for Episodes Four and Six. The next few scenes filmed were set in Atlantis: Dalios and Hippas talking in the temple and passageway in Episode Three and the Episode Two scenes in which Krasis, Hippas and the young neophyte watched the crystal glow. Krasis was played by elderly actor Donald Eccles with whom Bernard had worked on the ATV hospital drama *Emergency Ward 10*; Dalios



was played by George Cormack, who had been recommended to Bernard by Letts. Lane's Atlantean costumes were based on Cretan cave paintings. The crystal of Kronos was made from strips of normal window glass with glass drops from a chandelier company.

These Atlantis scenes continued into the afternoon, following which several close-ups of birds flapping their wings were filmed for the Kronos sequences in

Episodes Three, Four and Six. Animals Unlimited provided a seagull, a dove, a cockatoo, a chicken and an owl for use in an intended CSO insert; ultimately, only the shot of the dove would be used. The day's last scene – set in a 'limbo' version of the temple – was 'the Doctor's nightmare' sequence, which required both Jon Pertwee and Roger Delgado; Pertwee had finished recording *The Mutants* the previous day, while Delgado's last appearance had been

Connections: Race memory

▶ The Doctor believes Stuart's ability to recognise Kronos is due to a "race memory". The theory of race memory suggests that human beings have inherited genetic memories passed down from distant ancestors.



The Sea Devils [1972 – see page 42] in December. A model of the temple set was created for the shot where the Master loomed over the Doctor.

Shooting continued at 9.30am the next day with a number of effects shots of Kronos against a yellow background intended for Episode Six; this trial-and-error work was later abandoned. The day's

main filming was for the 'labyrinth' sequences bridging Episodes Five and Six. Katy Manning donned an Atlantean wig and costume to join Pertwee; also present were regular fight arranger Terry Walsh, Aidan Murphy as Hippias, stuntman Val Musetti as Hippias' double and Dave Prowse as the Minotaur. Prowse, hired for his bodybuilder's physique, had previously appeared as the Monster in Hammer Films' *The Horror of Frankenstein* and in series such as *The Champions*. The problematic labyrinth scenes continued into the afternoon; Prowse was expected to perform action sequences in the glycerine-covered Minotaur head which, not being a stuntman, he refused to do. In the event, Walsh donned the Minotaur costume to perform the creature's fight with Hippias and subsequent crash through a dummy wall. Michaeljohn Harris designed and made the Minotaur mask; Barry Letts disliked the finished head and so its appearance in the finished programme was minimised. The 'mirror' against which Hippias was flung was a flimsy sheet of foil; a 'shattering glass' sound effect was later dubbed over. Due to the difficulties with these sequences, two Episode Six scenes left unfilmed were rescheduled for studio; the first showed the Doctor and Jo gazing

upon the crystal chamber before being recaptured, and the second was a shot of masonry falling around the Doctor in the temple.

Shooting recommenced at 9.30am on Tuesday 4 April at the seventeenth-century house of Swallowfield Park at Swallowfield in Berkshire, which doubled for the Newton Institute at Wootton (a village near Bedford, about 35 miles west of Cambridge); this was also the venue for a press photocall focusing on Jon Pertwee and Katy Manning. Various exteriors in the courtyard and to the rear of the laboratory were filmed for Episodes One and Two, and several 'time-distortion' shots concentrated on the clocktower. Here, Courtney and Levene joined the cast, as did veteran pre-war TV actor John Wyse, playing Dr Percival. In the small role of Proctor was former extra Barry Ashton, whose only previous credited role was as a scientist in *The Moonbase* [1967 – see Volume 9]. Walsh appeared as the window cleaner and performed a stunt fall from a ladder. Sections of this would be shown in slow-motion; film speed would be tampered with in various other shots



including Bessie's rapid arrival at the end of Episode One and the Doctor's slow-motion run in Episode Two. Bessie had been modified since her last appearance in *The Dæmons*, now sporting the Super Drive required by the script, a hand-shaped traffic indicator on one side of her windscreen and a new brass horn. Walsh also ensured that the moss was removed from the ledge of the building which Levene would traverse as Benton in Episode Two, with the actor receiving a round of applause from the crew when he completed this scene. When contacting UNIT HQ, the Brigadier used a TM45 radio from *The Invasion* [1968 – see Volume 13].

The crew remained at Swallowfield Park for a sunny but windy day on Wednesday 5. Work began at 9am with the Episode Three scene in which the 'aged' Stuart was wheeled into an ambulance. This required Collier's make-up to be removed in stages; the eventual 'time lapse' sequence showed Stuart reverting to normal. Filming continued with scenes for Episodes Three, Four and Six, including the Doctor rescuing Ruth and the Brigadier from

the time field (again in slow motion, with the cast running on the spot), plus Bessie's departure and the UNIT convoy's arrival (whereupon the Brigadier's group became 'frozen in time'). Also filmed were Episode Two shots of Benton crossing the courtyard initially scheduled for the previous day.

Reading Evening Post covered the location shoot on this day with *Look Who's Here – Stratfield Saye is about to be Exterminated* in which locals were warned about the explosions to be heard the next day. The *Basingstoke Gazette* attended the shoot the following day.

Knight attack

Filming on Thursday 6 began at 9am at the private estate of Stratfield Saye Park at Stratfield Saye in Hampshire.

This was for the set-piece attacks on the UNIT convoy by both a knight on horseback and a Roundhead platoon, plus long shots of the convoy in transit in Episode Three.

Prior to filming, there had been much debate concerning the knight attack on the UNIT convoy. The stuntman chosen by Bernard to play the knight was Greg Powell, the son of stuntman Noshier Powell, who would supply the horse, and the nephew of stunt arranger Dinny Powell. At a meeting between Bernard and the Powells, Dinny insisted that the BBC provide suitable drivers for the vehicles, suggesting one Marc Boyle (which resulted in Bernard contracting Boyle to play Kronos). However, Bernard said he could not afford to hire three stunt drivers, offering to hire Boyle as the driver of the lead vehicle with two drivers from Kingsbury Motors – the hire company providing the UNIT vehicles – following him. Dinny and Noshier agreed, stressing

Left:
The Master
turns on
the charm.





VO:

The Doctor declines the Brigadier's invitation to attend a demonstration of TOMTIT.

the need to find a flat road with grass verges, as was found at the Stratfield estate chosen for filming.

The first shot planned for the day's filming on Thursday 6 April – showing the knight approaching – went well. Then the vehicles arrived. Greg Powell and Boyle fixed the speed of the vehicles at 15mph; a rehearsal was conducted using only the leading Land Rover backed up from its 'dead' position so that Bernard could rehearse his hand signals to indicate when the vehicle should brake. Satisfied, Greg decided to perform the stunt with all three vehicles, without a rehearsal.

The two Kingsbury Motors drivers were given strict instructions as to the distances they were to maintain between one another.

At 10.45am, Greg performed the stunt. According to Bernard, when the Land Rover braked, the horse went slightly off-course. Greg pulled the horse back to avoid the second

vehicle – a Bedford RL Troop Lorry – but was unable to correct the animal. The driver of the third vehicle – an Austin K9 Lorry – saw what was happening and pulled off the road, but now the horse was charging towards it. The horse struck the front left wheel guard. Greg was thrown off, and bruised his left shoulder and right arm. Official accounts now vary. One source indicates that production assistant Marion McDougall was the first to reach Greg, who was rubbing his shoulder and concerned about the horse, which had run off down the road; the horse had a cut to the knee of its front right leg. Lorry driver Richard Pickford was unhurt, and a further shot for the same sequence was subsequently filmed. However, another account has it that Greg was knocked unconscious and taken to Basingstoke and District Hospital for an X-ray; following this, he was unable to work due to severe headaches and an injured right shoulder. The horse had suffered internal injuries.

A furore began on Monday 17 when Carl Snitcher of actors' union Equity contacted the BBC regarding the Powells' loss of

Connections: Warrior queen

▶ Stuart refers to Ruth as Boadicea when she hatches a plan to accost the Master. Boadicea was a first-century British warrior queen

who led a resistance against the Roman invaders.



income following the accident. It was suggested the BBC was negligent in not providing three stunt drivers, and that the third driver had not followed instructions. On Monday 3 July, Marion McDougall submitted her statement about the event. Bernard also wrote a statement explaining that he believed Greg to have been inexperienced and that he had misjudged the horse's pace; if there was any other blame to apportion, it was possible that Boyle may have been a fraction late braking the Land Rover.

Time sensor prop

Following the events of the knight attack sequence, shooting continued with the Roundheads' attack; the Roundhead officer was played by Dave Carter, an extra since 1966 who had had several minor roles from *Doctor Who and the Silurians* [1970 – see Volume 15] onwards.

The wooded area of Mortimer Lane was used for an early Episode Four scene showing the convoy in the doodlebug's crater and the TARDIS' departure. The Doctor's 'time sensor' was a handheld prop with a flashing light and rotating antennae. The farmworker was played by George Lee, who had appeared as Corporal Forbes in

Spearhead from Space [1970 – see Volume 15]; Lee had been contracted on Tuesday 28 March after a contract for Kenneth Watson (Bill Duggan in *The Wheel in Space* [1968 – see Volume 12]) had been cancelled on Friday 24. On Heckfield Heath, the last filming of the day comprised shots of the convoy as seen on the Master's wrist monitor in Episode Three.

Work from 9am on Friday 7 April, the final day of live-action filming, was largely devoted to the Episode One scenes of the Doctor and Jo in Bessie and the Episode Three scenes in which the Doctor, Jo and the Brigadier watched the attack on the convoy. These scenes were filmed at Old Church Farm at Hartley Wintney in Hampshire and on roads in the Stratfield Saye vicinity such as Mortimer Lane. For these, a film camera was mounted on the side of Bessie to shoot close-ups of Pertwee and Manning; on one occasion, the pair drove off, acted out their scenes with the camera rolling and only when Pertwee turned the camera off did he realise that they were lost (in the meantime, Bernard was preparing search parties to find his two stars). An Episode One scene had the Doctor and Jo in Bessie held up by a herd of cows supplied by Mr Hewitt who owned the farm.

A small amount of model filming took place, including models of the Doctor's and Master's TARDISes spinning on wires for Episode Five; the police box was a six-inch wooden prop.

A readthrough of the serial took place on Wednesday 12; rehearsals for the first two episodes commenced the next day.

Connections: Lost continent

▶ Atlantis features in two previous *Doctor Who* adventures prior to *The Time Monster*. It was the setting for *The Underwater Menace* [1967 – see Volume 9] where Professor Zaroff had discovered the lost civilisation deep underground. In *The Dæmons* [1971 – see Volume 17], Azal claimed that it was members of his race that were responsible for the destruction of Atlantis.



Left: Jon Pertwee shoots a scene in which he will be seen on the scanner screen in the Master's TARDIS.



Connections: Daisiest daisy

▶ The story that the Doctor tells Jo about his encounter with a hermit when he was young draws on the *Flower Sermon* from Zen Buddhism which illustrates the wordless teachings of Zen.



Episode One was videotaped in TC3 on Tuesday 25 between 8pm and 10pm; recording was largely in story order. The opening sequence used six feet of 16mm stock footage of volcanoes from *Les Rendez-vous du Diable* provided by Contemporary Films. The Doctor was seen in a new UNIT laboratory set. Bernard's input extended

to the design of the Master's TARDIS. For the TOMTIT demonstration, mix-feed CSO was used to show a vase's outline vanishing and reforming.

Episode Two was recorded on Wednesday 26 between 7.30pm and 10pm. Collier appeared in Stuart's 'aged' make-up. For the scene in which the Master impersonated the Brigadier, Courtney pre-recorded dialogue to which Delgado mimed. The glowing light on the small crystal of Kronos was emphasised by the use of a camera filter, and a lighting effect was superimposed over Krasis' arrival. This would be the last time that the so-called 'UNIT family' comprising Pertwee, Manning, Courtney, Delgado, Franklin and Levene were in studio together.

Rehearsals for the next two episodes began the following day; Manning was absent in the afternoon to record an appearance on BBC1's antiques quiz *Going for a Song* (broadcast Sunday 7 May). On Thursday 4 May, it was decided to shift the recording of the insert scene at the end of Episode Six from Tuesday 9 to Wednesday 10; this was pre-recorded to save erecting the laboratory set and hiring actors Courtney, Levene, Collier and Wanda Moore for the final recording block. The underrunning Episode Three was rewritten to add a padding sequence

concerning the Doctor's 'time flow analogue'. During rehearsals, the cast members indulged themselves in a paper-plane-making competition.

Kronos' appearance

Only two sets were required for Episode Three's recording on Tuesday 9 May: the laboratory and Stuart's room (which had a poster for Elton John's 1971 album *Madman Across the Water* on its wall). Taping was due to take place between 8pm and 10pm in TC4 but started late due to a delay with the delivery of the filmed material. During this session, the effect detailing Kronos' appearance was recorded for insertion into other scenes. This began with a shot of the glowing crystal over which the defocused film shot of the dove was shown; from the middle of this emerged a CSO shot of Kronos. Kronos' appearances were minimised with oblique camera angles and a Vaseline-coated glass lens which helped disguise what was considered to be the unconvincing reflective costume, and Marc Boyle was suspended from a Kirby wire to make Kronos appear to fly;

Right:

Jon Pertwee and Katy Manning during rehearsals on the Atlantis set.





Letts was unhappy with this realisation of Kronos. The Doctor's time flow analogue prop incorporated a glowing light to indicate its operation; the use of a flash charge signalled its demise. CSO was used to insert film material onto a small yellow screen worn on the Master's wrist as had been done in *Colony in Space*; film used included nine feet of monochrome 16mm footage of a V1 rocket from Visnews. Despite the previous decision, both camera script and post-production documents show that the final scene of Episode Six was recorded at the end of the evening rather than being moved to the following day; Manning donned her Atlantean costume whereas Levene wore only a nappy (which Pertwee and Manning asked the costume department to fix so that its pin would open and it would fall off... to Levene's embarrassment). This meant that Courtney was no longer required; his next work was on a *Doomwatch* episode, *Cause of Death*, recorded on Friday 2 June.

Episode Four was recorded between 7.30pm and 10pm on Wednesday 10. The film of baby Nicholas Mutton had been abandoned and another baby, Darren

Plant, recorded inserts as baby Benton. Gleeson had designed a new TARDIS set to replace the one last seen in *The Curse of Peladon*; the new set used contoured roundels which Letts disliked, feeling they resembled washing-up bowls. Minor modifications were made to the console to allow the time sensor prop to be placed into the cavity which had housed the dematerialisation circuit in *The Claws of Axos*; a stalk microphone was added to the console for the dialogue scenes (this changed in the subsequent recording block) and the 'Extreme Emergency' switch was installed as required in Episode Five. Ad-libbed dialogue between the Doctor and Jo emphasised the TARDIS' new look; the set was dressed with a wooden cupboard and the eagle lectern previously seen in *The Claws of Axos*. A split-screen roll-back-and-mix effect was used to make the Master's TARDIS appear inside the Doctor's; the TARDIS scanner was now a yellow roundel over which CSO images, including the swirling red vista of the Time Vortex, could be laid. A video effect using a colour synthesiser was used during Benton's collapse upon TOMTIT's

Above:

The new TARDIS set makes its one and only appearance in *The Time Monster*. Note the stage weights keeping the console steady.

THE TIME MONSTER

SIDNEY



Above: The Master succeeds in summoning Krasis from ancient Atlantis.

operation. At the end of the evening, the TARDIS set was redressed as the Master's TARDIS; this differed from the Doctor's TARDIS in that it had a different central column in the console, a doorway to the right of camera rather than the left, and other furniture. The set was redressed as the Doctor's TARDIS and Manning changed into Minoan garb to record some Episode Six scenes. Recording overran by five minutes because of problems with the Kirby wire supporting Kronos.

Rehearsals restarted on Thursday 11 May, when the cast was joined by the serial's main guest star, Ingrid Pitt. Bernard knew Pitt from his film work and thought that she had the regal stature required for Queen Galleia. The actress was also suggested by Pertwee, who had worked with her on segments of 1971 portmanteau horror movie *The House That Dripped Blood*. Polish-born Pitt, part of the Berliner Ensemble before fleeing across the Communist border to the west, had worked with the Spanish National

Theatre, but was latterly best known for starring roles in Hammer's *The Vampire Lovers* and *Countess Dracula*. Appearing as Miseus was Michael Walker, who had been a radar technician in *The Claws of Axos* and also played Seth Burgess in *The Onedin Line*. On Thursday 18, Bernard cancelled Ann Michelle's contract as Lakis and at very short notice, she was replaced by Susan Penhaligon, who was contracted on Tuesday 23; Penhaligon had been at drama school with Katy Manning.

By now, Episode Four's ending had been rewritten and was to be re-recorded at the start of Episode Five. It had originally concluded with the Doctor engulfed by Kronos, Jo fainting and a final shot of Kronos on the rampage in the Master's TARDIS. With the episode underrunning, this material was extended to have the Master flinging the Doctor's TARDIS out into the Time Vortex. Cuts were also made to the opening of the over-long Episode Five; some four scenes were removed, including the expulsion of

the TARDIS (shifted back into Episode Four) and a scene in which Dalios condemned Galleia for her infidelity. In dialogue deleted following the TARDIS' arrival in Atlantis in Episode Five, Jo remarked that she could not speak Ancient Greek; the Doctor would then have activated a device beneath the console which would have handled translation.

Black cat

Episode Five was recorded in TC3 between 8pm and 10pm on Tuesday 23, starting with the new version of Episode Four's climax. As the Master hurled the TARDIS into the Time Vortex, the CSO image of Jo on the 'scanner' was distorted. Ceremonial horns heard in the temple of Poseidon scenes came from stock recordings; an establishing shot of the temple used a glass painting to expand the background.

Galleia's black Burmese cat was booked through Animal Kingdom. The production team had originally asked for an Abyssinian or Egyptian cat. However, the only cat that met this brief and was available to hire required a hefty insurance premium which was beyond the budget of the serial, so a Burmese was considered an acceptable and cheaper compromise. Unfortunately, during recording, the cat scratched Ingrid Pitt and took a dislike to

Roger Delgado, hissing at him whenever he came near. Consequently, the cat's role in the story was cut short.

All of the scenes in the Doctor's TARDIS were recorded later in the evening, after the set had been redressed; roll-back-and-mix was used to show the Doctor's return from the Vortex.

Wednesday 24 saw Episode Six taped between 7.30pm and 10pm. It seems that the end of Episode Five had not been fully completed the previous evening, and about five minutes of material was recorded before Episode Six. Blue lighting simulated lightning and falling debris was used to give the impression of Kronos' destruction of Poseidon's temple. The end of the episode was recorded out of sequence; scenes in the Master's TARDIS were recorded first, then the 'void' scenes (here, the two TARDISES were placed on a yellow set, allowing CSO backgrounds of either a coloured haze or the Face of Kronos, as played by Ingrid Bower, to be inserted), and finally the Doctor's TARDIS scenes. Recording for this session over-ran by 53 minutes because of further Kirby wire problems as well as issues with the CSO.

Although this concluded work on the 1972 series of *Doctor Who*, shooting began the following week on the 1972/3 series with *Peepshow* (latterly *Carnival of Monsters* [1973 – see Volume 19]). ■

PRODUCTION

Wed 29 Mar 72 Ealing Film Studios Stage

2: Lab Floor; Temple; Stairs; Limbo Black

Thu 30 Mar 72 Ealing Film Studios Stage

2: Kronos; Labyrinth; Crystal Chamber

Tue 4 - Wed 5 Apr 72 Swallowfield Park,

Swallowfield, Berks [Newton Institute]

Thu 6 Apr 72 Stratfield Saye Park,

Stratfield Saye, Hants [Country Road];

Mortimer Lane, Mortimer, Bucks

[Woods]; School Lane, Heckfield Heath, Hants [Road]

Fri 7 Apr 72 Old Church Farm, Hartley

Witney, Hants [Roads]; Stratfield Saye, Hants [Road]

Tue 25 Apr 72 Television Centre Studio 3: Episode One

Wed 26 Apr 72 Television Centre

Studio 3: Episode Two

Tue 9 May 72 Television Centre

Studio 4: Episode Three

Wed 10 May 72 Television Centre

Studio 4: Episode Four

Tue 23 May 72 Television Centre

Studio 3: Episode Five; End of Episode Four

Wed 24 May 72 Television Centre Studio

3: Episode Six; scenes for Episode Five

Post-production

During post-production, Episodes One and Two of *The Time Monster* were found to be over-running their allotted duration and needed to be edited down. Episode One lost the start of the scene in which Ruth and Stuart realised that their test had worked; an excited Stuart gingerly brought the vase back into the main lab and Ruth calmly said that they must check it for molecular changes, reminding him that they were “scientists, not school children” – but then smiled, and they started to dance about. Episode Two lost a brief film sequence showing the Master crossing the courtyard to the Director’s office. The end of the

scene in which Percival found the Master in his study was removed; the Master told the Director to comply with the Brigadier and evacuate the Institute. Percival was also concerned about “the boy Hyde”, and the Master realised he would get no peace until Percival has talked to him (“Be quick about it!”). A short corridor scene showing the aged Stu being wheeled along was cut from the end of the episode: Ruth told him not to get down about what had happened to him, to which Stuart replied, “In a couple of days I’ll be dancing a fandango down the geriatric ward.”

During editing, amendments were made to some of the episode reprises; Episode Three’s reprise lost the insert

Below:
Sergeant
Benton is
about to revisit
his youth.





Incidental music for *The Time Monster* was provided by Dudley Simpson. Each pair of episodes had music recording with three musicians at Lime Grove from 7.30pm to 10pm on Monday 1 May, 7pm to 10pm on Monday 15 and 7pm to 10pm on Wednesday 31 with electronic elements added at the BBC Radiophonic Workshop in Maida Vale on Tuesday 2, Wednesday 3, Tuesday 16, Wednesday 17 May and Thursday 1, Friday 2, Saturday 3 and Monday 4 June. Simpson recorded around 40 minutes of material, including a reuse of his Master theme from *Terror of the Autons* [1971 – see Volume 16] for the ‘hypnosis’ sequences in Episodes One and Five and some Spanish-style music for Episode Six’s Minotaur ‘bullfight’. Brian Hodgson was assigned to create the special sounds for the serial at the Radiophonic Workshop at the start of March 1972.

Dubbing was completed on Friday 8 June. ■

Left:

The costume for Kronos was not deemed to be a complete success.

Below:

Ruth watches as the Master attempts to summon Kronos.

of Krasis vanishing while Episode Four’s was heavily condensed. Episode Five overran quite badly. The model film showing the spinning TARDISEs was intended to lead into Dalios’ awakening in bed, having heard Kronos in his nightmare. Beside him, Galleia was concerned. Dalios looked out at the Mediterranean stars, while Galleia ordered a girl to serve Dalios wine. Dalios explained that, as in his youth, he was scared of the voice; what was a memory to him was history to Galleia. Galleia said that she arrived in her father’s ship five years before, and not a week had passed without Dalios waking like this. Dalios feared Atlantis’ destruction; Galleia calmed him and got him back to bed, but then snuck away to keep a romantic tryst with Hippias.

Episode Six was cut to remove the end of the scene in which Galleia realised that the Master would not obey her; after the Queen had left, the Master had Dalios brought in and asked for ‘the secret’. Dalios said that nobody could control Kronos. The Master had Dalios taken away as the King said: “Kronos will destroy us all...”



Publicity

▶ *Radio Times* programme listings were accompanied by reprints of two pieces of Frank Bellamy artwork and four new pieces in Bellamy's style: the crystal of Kronos, a Roundhead, the TARDIS dematerialising and Kronos.

▶ On Thursday 22 June, Barry Letts complained to *Radio Times* that the Brigadier's name had been abbreviated to 'Stewart' in its cast list for Episode Six in some editions.



Right:
The Master
gets back
to black.

Broadcast

▶ Due to coverage of *International Match of the Day* later that evening, BBC Cymru transmitted Episode One of *The Time Monster* at 5.05pm on 20 May, 45 minutes before the rest of the network. Competition on the ITV regions included Anglia's quiz show *Sale of the Century* on LWT, Anglia, Westward, Channel and Border and the new sitcom *The Train Now Standing...* in all other regions.

▶ *The Time Monster* was discussed by the BBC internal Programme Review Board. Episode One was warmly welcomed by BBC1 controller Paul Fox and others at the meeting on

Wednesday 24 May. Following Episode Three, on Wednesday 7 June Biddy Baxter, the editor of children's magazine programme *Blue Peter*, said that she knew her superior – Monica Sims, head of children's programmes – was enjoying the adventure. John Culshaw, the head of television music, thought the scenes featuring Kronos were 'well managed'.

▶ Episode Six closed the 1972 series of *Doctor Who* on 24 June; the following week, BBC1 scheduled 1965 Aaru movie *Dr Who and the Daleks* in its *High Adventure* slot. The final episode saw football coverage and the news networked through to

6pm, with all ITV regions showing *The Train Now Standing...*

- ▶ On Wednesday 28 June, the Programme Review Board 'saluted the last episode of a distinguished run of the programme'. However, there was some discussion about the declining viewing figures, with it noted that *The Dæmons* which had concluded the 1971 series had attracted significantly higher ratings. It was pointed out, though, that the 1972 series had aired in an earlier time-slot. Shaun Sutton, head of drama group, took a longer view, pointing out that the ratings for *Doctor Who* were up 50 per cent since Jon Pertwee took over the role of the Doctor. He also felt that the standard of production had reached new heights thanks to Barry Letts, 'a pioneer in yellow separation techniques'. Paul Fox

agreed with Sutton, and also expressed his appreciation for Tim Gleeson's set design on *The Time Monster*.

Monica Sims agreed with the general assessment of the serial, but said that she hadn't enjoyed it as much as the preceding story, *The Mutants*.

- ▶ An audience research report on Episode Six dated Monday 21 August showed a generally unfavourable response from 88 viewers who felt that the series was tired; they were bored with the Master and the episode was dismissed as 'absolute rubbish'. It was also felt that the ending of the story was 'tame and predictable'.
- ▶ From 1972, the serial was offered for overseas sale by BBC Enterprises on both colour videotape or monochrome 16mm film. Time Life distributed



Left:

The Doctor tracks down the site of Atlantis.

the serial in the USA late in 1972. ABC in Australia received the serial in September 1972 and broadcast it uncut with a 'G' rating. Hong Kong purchased the serial circa 1973. Canada's TV Ontario transmitted it in 1977 with a repeat in 1980. Other overseas sales included Singapore and Gibraltar in 1977.

- ▶ Around 1976, the 625-line colour videotapes of *The Time Monster* were disposed of by the BBC, being considered of no further use; BBC Enterprises retained 16mm monochrome copies of the serial. In the early 1980s, TV Ontario returned colour 525-line copies to the BBC; these enabled the story to be marketed once more to North America (where it also aired as a TV movie of two hours 17 minutes) and to New Zealand, where it debuted in January 1986.

- ▶ Episode Six was shown at the National Film Theatre on Saturday 29 October 1983 as part of the *3rd Doctor – Selected Gems* strand of *Doctor Who: The Developing Art*; the 16mm monochrome film print was also shown at regional NFT cinemas



Right:

Dr Ingram takes control of TOMTIT.

over the next three years, such as a screening at the Bradford Playhouse on Saturday 25 October 1986.

- ▶ In 1983, a monochrome low-band 625-line videotape of Episode Six turned up in the BBC's engineering department; this was 're-colourised' in 1987 using the colour signal from the 525-line tape.
- ▶ UK Gold aired the serial in episodic and compilation forms from June 1993.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Episode One	Saturday 20 May 1972	5.50pm-6.15pm ¹	BBC1	25' 04"	7.6M (37th)	-
Episode Two	Saturday 27 May 1972	5.50pm-6.15pm	BBC1	25' 05"	7.4M (60th)	-
Episode Three	Saturday 3 June 1972	5.50pm-6.15pm	BBC1	23' 59"	8.1M (36th)	-
Episode Four	Saturday 10 June 1972	5.50pm-6.15pm	BBC1	23' 55"	7.6M (28th)	-
Episode Five	Saturday 17 June 1972	5.45pm-6.10pm	BBC1	24' 29"	6.0M (67th)	-
Episode Six	Saturday 24 June 1972	5.45pm-6.10pm	BBC1	24' 55"	7.6M (39th)	-

¹ BBC Cymru broadcast Episode One the same day at the earlier time of 17:05

Merchandise

Doctor Who – *The Time Monster* was novelised by Terrance Dicks and published in hardback by WH Allen in September 1985 and in paperback by Target in February 1986

as book number 102 in the Target library. In March 1989, the novelisation was packaged along with the novelisation of *The Dæmons* in a single volume in the *Doctor Who Classics* range which was published by Star/WH Allen.

In 1973 World Distributors published *The Dr Who Colouring Book*. The cover photograph was from *The Time Monster*.

In November 2001, BBC Worldwide released *Colony in Space* and *The Time Monster* on VHS in a limited edition tin set. *The Time Monster* was later included on BBC Worldwide's *Myths and Legends* DVD box set in March 2010. The extras included were:

► **Commentary** with actors John Levene and Susan Penhaligon, producer Barry Letts, production assistant Marion McDougall, modern British television writers Graham Duff, Phil Ford, Joe Lidster and James Moran, moderated by Toby Hadoke

► **Between Now... and Now!: Science and The Time Monster** – Professor Jim Al Khalili looks at the science behind *The Time*

Monster. With producer Barry Letts and actors Katy Manning and Richard Franklin

► **Restoration comparison** – a brief 'before and after' comparison of the picture restoration process

► **Photo gallery**

► **Radio Times listings** in Adobe PDF format

► **Subtitle production notes**

The serial was also available on DVD as part of issue 137 of the *Doctor Who – DVD Files* published by GE Fabbri in April 2014.

A 5" figure of the Third Doctor wearing his red jacket and deep brown trousers from *The Time Monster*, was released as

part of a box set of action figures of the first 12 Doctors by Character Options USA in July 2016.

An A4 print of Andrew Skilleter's cover to the Target novelisation of *The Time Monster* was available in September 2011. *The Andrew Skilleter Target Art Calendar 2018* was available from Who Dares Publishing in 2017. This A4 wire-bound calendar featured 12 pieces of Andrew Skilleter's artwork, as originally featured on the WH Allen/Target novelisations. The artwork for December was from *The Time Monster*. ■

Clockwise from centre left:

The novelisation cover by Andrew Skilleter; the original video release cover; and the DVD cover by Clayton Hickman.



THE TIME MONSTER



Cast and credits

Above:
John Levene
waits for
his cue.

CAST

Jon Pertwee	Dr Who
	with
Katy Manning	Jo Grant
Roger Delgado	Master
Nicholas Courtney	Brigadier Lethbridge-Stewart [1-4, 6]
Richard Franklin	Captain Mike Yates [1-4]
John Levene	Sergeant Benton [1-4, 6]
Wanda Moore	Dr Ruth Ingram [1-4, 6]
Ian Collier	Stuart Hyde [1-4, 6]
John Wyse	Dr Percival [1-3]
Neville Barber	Dr Cook [1-2]
Barry Ashton	Proctor [1-2]
George Cormack	Dalios [3, 5-6]
Ingrid Pitt	Galleia [5-6]
Donald Eccles	Krasis [2-6]
Aidan Murphy	Hippias [2-3, 5-6]
Derek Murcott	Crito [5-6]
Susan Penhaligon	Lakis [5-6]
Ingrid Bower	Face of Kronos [6]

Marc Boyle	Kronos [3-4, 6]
Keith Dalton	Neophite [2]
Terry Walsh	Window Cleaner [1]
George Lee	Farmworker [4]
Simon Legree	Unit Sergeant [3-4]
Gregory Powell	Knight [3]
Dave Carter	Roundhead Officer [3]
Michael Walker	Miseus [5-6]
Dave Prowse	Minotaur [5-6]
Melville Jones	Guard [5-6]

UNCREDITED

Bara Chambers	Director's Secretary ¹
Allan Wells, Reg Matthews	Scientists ¹
Constance Williams	Lady Driver
Sylvia De La Mare	Ambulance Lady
B Cox	Ambulance Driver
Eric Kent, Anthony Hennessey, Richard Kirk, Paul Barton, Geoffrey Brighty, Nigel Winder...	Roundheads
Jack Parker, R Bickford	Troop Lorry Drivers

Michael Deacon Jeep Driver
Nick Hobbs, Reg Turner, Les Conrad, Jim Dowdall, Kevin Moran, Bernard Barnsley UNIT Troops
Bob Blain, Stuart Barry, Mike Stevens, Derek Allen, James Muir, Ian Elliott, Brian Gilmar Stuntmen/UNIT Troops
Darren Plant Baby [Benton]
Virginia Mull Serving Girl
Nick Hobbs, Richard Eden, Christopher Holmes, Laurie Goode, Geoffrey Morgan, Jonas Kerr Guards
Marc Landers, Andrew Dempsey, Jamie Griffin, Jeremy Higgins Trumpeters/Guards
George Gregory, Francis Williams, Yanka Adebiyi, Peter Johnson Sedan Carriers
Bill Whitehead, Reg Lloyd, Wilfred Boyle, Edmund Bailey, Colin Cunningham, Peter Penny Councillors
Yvonne Ashley, Alison Daimler, Susan Patrice Serving Girls
Terry Walsh Stunt Double for Minotaur
Val Musetti Stunt Double for Hippas
Michael Costley Guard¹

¹ Not in finished programme



CREDITS

Written by Robert Sloman
 Title Music by Ron Grainer
 and BBC Radiophonic Workshop
 Music: Dudley Simpson
 Special Sound: Brian Hodgson
 Costumes: Barbara Lane²
 Makeup: Joan Barrett²
 Visual Effects Designer: Michealjohn Harris
 [Peter Pegrum supervised 5 alone and 6 with Harris, uncredited]
 Film Cameraman: Peter Hamilton [1-4,6]
 Film Sound: Derek Medus [1-4,6]
 Film Editor: Martyn Day [1-4,6]
 Studio Lighting: Derek Hobday²
 Studio Sound: Tony Millier²
 Script Editor: Terrance Dicks
 Designer: Tim Gleeson
 Producer: Barry Letts
 Directed by Paul Bernard
 BBC ©1972

² Credited on Episodes One and Six

Above:

You can't be too careful when messing about with time.

Left:

Stuart and Ruth carry out last-minute checks.

Profile

INGRID PITT

Galleia

Born Ingoushka Petrov on 21 November 1937 in Czystochowa, Poland, her Prussian father was a former Olympic rower and aircraft scientist who refused to help the Nazis. The family was captured and interred in the Polish concentration camp Stutthof for three years. Ingoushka and her mother escaped from a convoy returning prisoners to Germany, and hid in forests, before being rescued by the Red Cross. Her family was reunited post-war.

She enrolled at Berlin's medical school but after refusing to dissect a rat, instead joined the Berliner Ensemble theatre company, where her outspoken stance attracted the attention of East Berlin's communist authorities. She fled in 1963 when, pursued by secret police, she jumped into the river and was rescued in West Berlin by a handsome American GI, Laud Roland Pitt. She married him and resettled in Colorado, with the shortlived marriage producing daughter Steffka/Steffanie.

Pitt left for stage work in Spain, before a photo of her crying at a bullfight was spotted by a Spanish horror film producer. This led to an appearance in movie *El Sonido de la Muerte* (*Sound of Horror*) (1965) and a handful of minor Spanish films.

She won background roles in British movies *Doctor Zhivago* (1965), *Falstaff: Chimes at Midnight* (1965) and *A Funny Thing Happened on the Way to the Forum* (1966), before taking a starring role in *The Omegans* (1968).

After briefly returning to the US, making TV appearances in *Dundee and the Culhane* (1967) and *Ironside* (1967), her break came as Heidi in war thriller *Where Eagles Dare* (1969), a Hollywood movie largely shot at Borehamwood. When shooting ended, she decided to remain in England.

Her starring roles in two Hammer horror films *The Vampire Lovers* (1970) and *Countess Dracula* (1971) saw her considered Hammer's ultimate 'scream queen'. Her attractive appearance and European exoticism aside, her strong, villainous performances set her apart. Between the two Hammers, she joined Jon Pertwee in *The Cloak*, a segment for *The House That Dripped Blood* (1971). This led to Pitt's guest spot in *The Time Monster*.

She took a small but memorable role as the enigmatic librarian in cult horror *The Wicker Man* (1973). Vampire movie *Nobody Ordered Love* (1972) was withdrawn by its director, with all copies believed destroyed.

Although major film roles eluded her, there were glamorous guest spots in ITC television adventure series *Jason King* (1972), *The Adventurer* (1972), *Ski Boy* (1974), *The Zoo Gang* (1974) and *Thriller* (1975) and high-profile appearances on the judging panel of ITV talent show *New Faces* (1974).

Right:

Ingrid Pitt with Curt Jürgens in *Smiley's People* in 1982.



TV in the 1980s included *Playhouse* WWII production *Unity* (1981), David Rudkin's bizarre fantasy *Artemis 81* (1981), spy thriller *Smiley's People* (1982), the BBC Shakespeare play *The Comedy of Errors* (1983) and *Bulman* (1987), while movies ranged from *Who Dares Wins* (1982) to *Wild Geese II* (1985), *Bones* (1985), Clive Barker's *Underworld* (1985) and *Hanna's War* (1988).

Briefly married to Rank Films executive George Pinches from 1972, in 1974 Pitt began a relationship with former racing driver turned magazine editor, Tony Rudlin (finally marrying in 1999), and they formed theatre company Trip Productions, staging *Duty Free* (1976/7), *Dial M for Murder* (1977/8), and *Woman of Straw* (1979) with Anthony Ainley.

Pitt's second *Doctor Who* appearance, as Dr Solow in *Warriors of the Deep* [1984 – see Volume 38], led her and Rudlin to submit a script *The Macro Men*, about aliens and an invisible warship, released as *The Macros* (2010) in Big Finish's *Lost Stories* collection. She also wrote thriller novel *Cuckoo Run* (1980), Argentine drama *Eva's Spell* (1982) and *Katarina* (1986), based on her prison camp experiences. Autobiography *Life's a Scream* was published in 1999. Further written works included *The Ingrid Pitt Bedside Companion for Vampire Lovers* (1998) and *The Ingrid Pitt Book of Murder, Torture and Depravity* (2000). Unmade film script *Dracula Who?* was published as a novel in 2012.

Latter movies harked back to Hammer days – *The Asylum* (2000) which also starred her daughter and Colin Baker, *Sea of Dust* (2008) and *Beyond the Rave* (2008).

Pitt died in London on 23 November 2010 from heart failure. Her final film was animated short *Ingrid Pitt: Beyond the Forest* (2011), a memoir of the concentration camps. ■



Index

Page numbers in *italic> type refer to pictures.*

A

Acheson, James 98, 99, 100, 114
 Achilleos, Chris 37, 38, 75
 Acton Rehearsal Rooms 22, 63, 99,
 103, 106, 136
 Administrator, the 84, 86, 87, 90, 94,
 95, 103, 105, 110
 Aggedor 10, 11, 12, 13, 16,
 17, 21, 22, 23, 24, 26, 27,
 28, 29, 30, 32, 35, 38
 Alpha Centauri 8, 10, 15, 17, 18,
 22, 24, 25, 27, 29, 30,
 31, 32, 35, 36, 38
Ambassadors of Death, The 135
 Arcturus 10, 11, 12, 13, 17,
 22, 24, 25, 27, 29,
 30, 31, 32, 34, 35
Ark, The 66
 Ashton, Barry 138
Ask Aspel (BBC1) 35, 70, 103
 Atkyns, Norman 59
 Atlantis 120, 122, 123, 125, 126,
 127, 128, 129, 131, 132,
 133, 134, 136, 137, 141,
 142, 144, 145, 147, 149

B

Baker, Bob 92, 93, 94,
 97, 99, 105, 114
 Baker, Colin 23, 40, 99, 155
 Bale, Terry 24, 29
 Barrett, Joan 98, 135
 Barry, Christopher 97, 98, 99, 100,
 102, 103, 104, 106,
 109, 111, 114, 136
 BBC Audiobooks 37, 41, 75, 119
 BBC Radiophonic Workshop 18, 21, 31, 68, 76, 147
 Bear, Jeremy 98, 106, 107, 103, 114
 Beevers, Geoffrey 75
 Bellamy, Frank 32, 69, 70, 112, 148
 Bennion, Alan 23, 25, 38
 Benton, Sergeant 124, 125, 126, 127,
 129, 134, 135, 136,
 139, 143, 146
 Bernard, Paul 135, 136, 137, 139,
 140, 141, 142, 144

Bessie 97, 124, 126, 134, 139, 141
 Big Finish 41, 119, 155
Blink 123
 Blythe 48, 54, 63, 64
 Bowman 49, 63
 Bowtell, Allister 99
 Boyle, Marc 135, 139, 140, 141, 142
Brain of Morbius, The 8
 Briant, Michael 55, 57, 59, 60, 61,
 62, 63, 64, 65, 68, 72, 75, 76

C

Caesar, John 66
 Caldinez, Sonny 23, 25, 28, 38
 Capaldi, Peter 119
Carnival of Monsters 145
 Carter, Dave 141
 Cary, Tristram 111
 Churchman, Ysanne 24
Clangers 46, 64
 Clark 46, 47, 54-55, 63, 68
 Clarke, Malcolm 68
Claws of Axos, The 16, 18, 23, 26, 69,
 92, 98, 135, 143, 144
 Clayton, Gloria 18
Cold Blood 45
 Coll, Christopher 99, 100
 Collier, Ian 135, 139, 142
Colony in Space 5, 20, 26, 55, 59, 65,
 84, 105, 135, 143, 151
 commentaries 37, 75, 114, 151
 Cook, Benjamin 117, 118
 Cook, Dr. 124, 125
 Cormack, George 137
 Cotton 86, 87, 88, 89, 90, 91, 95,
 96, 99, 101, 102, 108, 110
 Courtney, Nicholas 56, 135, 138, 142, 143
Crusade, The 9, 23
 crystal of Kronos 120, 124, 125, 126,
 127, 128, 129, 131, 132,
 133, 136, 137, 138, 142
 CSO 17, 64, 66, 99, 100, 104,
 105, 106, 107, 108, 109,
 135, 137, 142, 143, 145
 Cumming, Fiona 100, 101, 102
Curse of Fenric, The 44
Curse of Peladon, The 5, 6-9, 10-13, 14, 15-17,
 18-19, 20-21, 22, 23-24,
 25, 26-27, 28, 29, 30, 31-39,
 40, 41, 53, 67, 70, 71, 135, 143
 broadcast 33-36
 cast and credits 39
 costumes 25-27
 draft scripts 17
 editing 30-31
 merchandise 37-38
 post-production 30-31
 pre-production 14-18

production.....19-29
 profile.....40-41
 publicity.....32
 ratings.....33, 36
 rehearsals.....18, 22, 28, 29
 story.....10-13
 storyline.....15

D

D'Oyly-John, Chris.....37, 101
Dæmons, The.....16, 18, 22, 26, 35,
 52, 65, 97, 98, 123, 130, 131,
 133, 135, 139, 141, 149, 151
Dalek Invasion of Earth, The.....44
 Daleks.....8, 14, 21, 24, 34, 35,
 44, 53, 69, 84, 87, 118, 130
Daleks' Master Plan, The.....61
 Davis, Gerry.....93
 Davison, Peter.....41
Day of the Daleks.....17, 21, 33, 35,
 53, 57, 69, 70, 71,
 103, 108, 130, 135
 Day, Peter.....58, 62, 63, 72
 Delgado, Roger.....56, 58, 59, 61,
 62, 65, 67, 73, 81,
 117, 137, 142, 145
 Dicks, Terrance.....4, 5, 14, 15, 16, 17,
 21, 37, 38, 52, 53, 54, 55,
 56, 75, 76, 92, 93, 94, 97,
 114, 116, 117, 130, 131, 151
Doctor Who and the Silurians.....14, 44, 45,
 53, 103, 141
Doctor Who Magazine.....117, 118
Dr Who and the Daleks (film).....23, 148
 Dudley, Colin.....55
 DVD Extras.....37-38, 75-76, 114, 151

E

Ealing Film Studios.....20, 22, 67, 103, 136
 Eccles, Donald.....99, 136
End of Time, The.....8
Enemy of the World, The.....23, 40, 104
Enlightenment.....123
Evening Standard.....32
Evil of the Daleks, The.....23, 135

F

Fell, Stuart.....23, 24, 25, 58,
 60, 61, 74, 75
Five(ish) Doctors Reboot, The.....119
 Fletcher, Maggie.....56, 57
 Forbes-Robertson, Peter.....66, 67
 Franklin, Richard.....135, 142, 151
 Friedlander, John.....57
Frontier in Space.....84
Fury from the Deep.....52, 55, 60, 63

G

Gilbert, Henry.....23, 26
 Giles, George.....28
 Gleeson, Tim.....135, 143, 149
 Gorman, Pat.....63
 Grant, Jo.....5, 6, 10, 11, 12,
 13, 14, 15, 17, 19, 20, 21, 22,
 23, 24, 26, 27, 29, 30, 31, 42,
 46, 47, 48, 49, 50, 51, 53, 54,
 55, 61, 62, 63, 65, 68, 69, 70,
 73, 78, 82, 84, 86, 87, 88, 89,
 90, 91, 93, 94, 95, 96, 97, 101,
 102, 103, 104, 107, 108, 112, 116,
 117, 118, 119, 124, 125, 126, 127,
 128, 129, 130, 131, 132, 133, 134,
 138, 140, 141, 142, 143, 144, 145
Green Death, The.....117, 119
Gridlock.....8
 Griffin, David.....65
 Grumbar, Peter Murphy.....24, 29
 Grun.....11, 12, 13, 14, 16, 20,
 21, 22, 24, 27, 29, 30
Gunfighters, The.....111

H

Hagon, Garrick.....99, 100, 101, 104,
 106, 109, 114
 Harris, Michaeljohn.....135, 138
 Hart, Captain.....46, 47, 48, 49, 50, 51,
 54, 55, 56, 59, 63, 64
 Hartnell, William.....9
 HAVOC.....29, 58, 135
 Hayles, Brian.....14, 15, 16, 17, 21, 37
 Hepesh.....10, 11, 12, 13, 14, 16,
 17, 21, 22, 23, 26, 27,
 29, 30, 31, 34, 35
 Hickman.....46, 63
 Hickman, Clayton.....38, 76, 114, 151
 Hippias.....126, 127, 132, 134,
 136, 138, 147
 Hobbs, Nick.....23, 27
 Hodgson, Brian.....18, 38, 68, 111, 114, 147
 Hollis, John.....99, 100, 104, 108
 Horsborough, Mike.....62
 Horton, John.....98
 Howell, Peter.....99, 109
 Hulke, Malcolm.....45, 53, 54, 55, 56, 64, 75
Hungry Earth, The.....45
 Hutton, Len.....58
 Hyde, Stuart.....124, 125, 126, 127, 129, 132,
 133, 135, 138, 139, 140, 142, 146, 153

I

Ice Warriors.....9, 10, 11, 14, 15, 16, 17,
 23, 29, 31, 33, 36, 53
Ice Warriors, The.....23, 25, 27, 31, 36

Inferno19, 111
 Ingram, Dr Ruth124, 125, 126, 127,
 129, 132, 133, 135, 139,
 140, 146, 147, 153
Invasion, The52, 139
 Investigator89, 90, 91, 97, 99,
 103, 108, 109
 Irvine, Mat19
 Izlyr10, 11, 12, 13, 15, 16, 22,
 23, 25, 26, 27, 30, 31, 33

J

Jaeger, Professor4, 84, 87, 88, 89,
 90, 91, 93, 94, 95, 96, 104,
 105, 107, 109, 110, 111
 James, Rick99, 100
 James, Sylvia18, 38, 56
 Johnson, Sidney106

K

Kine, Jack18, 62
 King Dalios126, 128, 129,
 132, 136, 145, 147
 King Peladon10, 11, 12, 13, 14,
 15, 17, 21, 22, 23,
 29, 30, 35, 38, 40
 Krasis125, 126, 127, 128, 129,
 133, 136, 142, 144, 147
 Kronos120, 122, 123, 124, 125, 126,
 127, 129, 132, 133, 135, 138,
 139, 142, 144, 145, 147, 148
 Ky86, 87, 88, 89, 90, 91,
 93, 94, 95, 96, 97, 99, 101,
 102, 103, 104, 108, 109

L

Lakis128, 144
 Lane, Barbara18, 98, 135, 137
 Lee, George141
 Lethbridge-Stewart, Brigadier56, 124, 125,
 126, 127, 129, 133, 134, 135,
 139, 140, 141, 142, 146, 148
 Letts, Barry4, 5, 14, 15, 16, 21, 22,
 23, 24, 28, 29, 32, 37, 38, 52, 53,
 54, 55, 57, 62, 64, 68, 69, 72, 75,
 76, 80, 93, 94, 98, 106, 109, 111,
 114, 116, 123, 130, 131, 134, 135,
 137, 138, 143, 148, 149, 151
 Levene, John135, 138, 139, 142,
 143, 151, 152
 Location Filming16, 20, 53, 54, 56,
 57-59, 74, 96, 100
 Associated Portland Cement quarry, Greenhithe,
 Dartford100
 Bembridge, Isle of Wight61, 62
 Chislehurst Caves102, 103

Fraser gunnery range, *HMS St George*, Eastney57, 59, 67
 Heckfield Heath, Hampshire141
HMS Reclaim55, 59, 66
 Mortimer Lane, Mortimer, Bucks141
 No Man's Land Fort, off Whitecliff Bay, Isle of Wight60
 Norris Castle, Cowes, Isle of Wight62
 Old Church Farm, Hartley Wintney141
 Stone House Farm, Frindsbury Extra, Rochester, Kent101, 102
 Stratfield Saye Park, Stratfield Saye, Hampshire139, 140, 141
 Swallowfield Park, Swallowfield, Berkshire138, 139
 Whitecliff Bay, Isle of Wight57, 62, 66
 Logan, Peter103

M

Macra Terror, The66
Making of Doctor Who, The (Piccolo)56, 72, 77
 Manning, Katy20, 21, 22, 23, 37,
 38, 58, 60, 62, 69, 75, 97,
 100, 101, 102, 106, 109,
 114, 116, 117-119, 136, 138,
 141, 142, 143, 144, 151
 Marsh, Ronnie33, 34, 71, 97, 112
 Marshal82, 84, 86, 87, 88,
 89, 90, 91, 93, 94, 95, 96,
 97, 98, 101, 102, 105, 106,
 109, 110, 111, 115
 Martin, Dave92, 93, 94, 97, 99, 105
 Martin, John Scott100
 Mason, Eric63
Massacre of St Bartholomew's Eve, The9
 Master, The (see also Thascalos)14, 42, 45, 46,
 47, 48, 49, 50, 51, 52, 53, 54,
 55, 56, 59, 61, 62, 63, 64-65,
 67, 68, 69, 70, 72, 73, 81, 120,
 123, 124, 125, 126, 127, 128,
 129, 130, 131, 133, 132, 134,
 135, 138, 139, 140, 141, 142, 143,
 144, 145, 146, 147, 148, 149
 Mayne, Lennie17, 18, 22, 23,
 24, 25, 27, 28, 31
 McCoy, Sylvester44
 McDougall, Marion140, 141, 151
 McGeagh, Stanley65
 Mellor, James98, 106, 107
Midnight41
Mind of Evil, The23, 52, 63
Mind Robber, The133
 Minotaur128, 129, 132, 133,
 132, 135, 138, 147
 Miseus144
 Mitchell48, 50, 65
Monster of Peladon, The9
Moonbase, The138
 Moore, Wanda142
 Morton, Clive56, 80-81

Murphy, Aidan138
 Murphy, June63
 Musetti, Val.....138
 music31, 38, 64, 68, 76, 111, 114, 147
Mutants, The (AKA *The Daleks*).....24, 84, 97, 99, 111
Mutants, The.....5, 16, 70, 72, 82-83, 84, 85, 86-91, 92, 93-94, 95, 96-97, 98, 99, 100, 101, 102-104, 105-106, 107, 108-109, 110, 111-115, 116, 117-119, 135, 136, 137, 149
 broadcast.....112-113
 cast and credits.....115
 costumes.....98, 99, 100
 draft scripts.....94-96
 editing.....110-111
 Independence (working title).....93
 merchandise.....114
 post-production.....110-111
 pre-production.....92-99
 production.....100-109
 profile.....116-119
 publicity.....112
 ratings.....112, 113
 rehearsals.....99, 103, 106, 108
 story.....86-91
 storyline.....93-94
 The Emergents (working title).....93
 Mutton, Nicholas136, 143
 Mutts85, 86, 88, 90, 91, 92, 95, 96, 98, 99, 100, 102, 106, 108, 109, 111, 112

N

Name of the Doctor, The.....8
 Nation, Terry69, 130
Nationwide (BBC1)34
Navy Lark, The (Radio 2).....21, 103, 106, 108
New Earth.....8
Night of the Doctor (minisode).....8

O

overseas sales35, 36, 73, 113, 149-150

P

Palmer, Geoffrey.....103
 Pearce, Roy100
 Pearson, Alister.....37
 Peladon 56, 8, 10, 12, 13, 15, 16, 17, 19, 21, 22, 23, 26, 27, 30, 31, 36, 41
 Penhaligon, Susan.....144
 Percival124, 125, 126, 138, 146
 Pertwee, Jon.....4, 8, 9, 18, 20, 21, 22, 23, 26, 28, 31, 37, 53, 58, 59, 60, 61, 62, 66, 67, 69, 70, 73, 74, 76, 77, 97, 99, 100, 101, 102, 103, 104, 106, 108, 109, 113, 117, 118, 123, 136, 137, 138, 141, 142, 143, 144, 147, 154

Pitt, Ingrid.....144, 145, 154-155
Planet of the Ood.....8
Planet of the Spiders.....5, 73, 123
 Plant, Darren143
 Powell, Greg.....139, 140
 power cuts33, 71, 102
Power of the Daleks, The.....66, 111
 Pravda, George104, 105
 Proctor.....124, 125, 138
 Profile29
 Prowse, Dave138
 Purcell, David.....23
 Purves, Peter.....21, 69

Q

Queen Galleia128, 129, 13, 134, 144, 145, 147, 154, 155

R

Radio Times.....32, 34, 36, 69, 70, 109, 112, 117, 148
Reign of Terror, The.....24
 Richfield, Edwin56, 59
 Ridgeway48, 50, 55, 65, 66, 67
 Robbins.....46, 56, 60, 61, 65
Romans, The.....66
 Russell, William.....98

S

Sanders, Damon.....100
Sarah Jane Adventures, The.....119
Savages, The.....94
 Scoones, Ian18, 19, 20, 24, 28, 38
 Sea Devils.....44-45, 46, 47, 48, 49, 50, 51, 52, 54, 55, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 72, 73, 76, 77, 79
Sea Devils, The.....16, 18, 23-24, 29, 34, 42-45, 46-51, 52, 53-56, 57-58, 59-62, 63, 64-78, 79, 80, 81, 112, 138
 broadcast.....71-74
 cast and credits.....78-79
 costumes.....57-58, 67
 editing.....68
 merchandise.....75-77
 post-production.....68
 pre-production.....52-56
 production.....57-67
 profile.....80-81
 publicity.....69-70
 ratings.....71, 73, 74
 rehearsals.....61, 63, 65, 66
 story.....46-51
 The Sea Silurians (working title).....53
Seeds of Death, The.....14, 17, 23, 25, 27, 31, 99

Sherwin, Derrick 5
 Simpson, Dudley 31, 68, 147
 Sladen, Elisabeth 119
 Sloman, Robert 123, 130, 131, 132
 Smedley, CPO 63
Smugglers, The 98
 Snoaden, Tony 55
 Solos 5 82, 84, 85, 86, 87, 88, 89,
 90, 91, 92, 93, 94, 95, 96,
 100, 101, 102, 103, 104, 107,
 108, 110, 111
 Sondergaard 88, 89, 90, 91, 94,
 95, 96, 97, 99, 101, 102, 103,
 105, 106, 107, 111, 113
 sonic screwdriver 49, 51, 61, 67, 95, 96
Spearhead from Space 98, 141
 Ssorg 11, 12, 13, 22, 23, 25, 26,
 27, 28, 29, 31, 32
 St Clair, Gordon 18, 20
 Stephens, Mike 60
 Stubbs 86, 87, 88, 89, 90, 95,
 96, 99, 101, 102, 110
 Sumpter, Donald 65, 75

T

TARDIS 5, 6, 10, 13, 14, 15, 16,
 17, 19, 20, 21, 22, 26, 27, 30,
 37, 62, 86, 91, 97, 104, 112,
 119, 125, 126, 127, 128, 129,
 133, 134, 141, 142, 143, 144,
 145, 147, 148
 Target books 37, 75, 114, 151
 Taylor, Steven 69
Terror of the Autons 23, 69, 117, 135, 147
 Thascalos (see also The Master) 124, 125, 133, 134
Three Doctors, The 5, 70
 Tickner, Royston 61
 Time Lords 5, 6, 8, 14, 16, 82, 86, 87,
 94, 104, 105, 123, 136
Time Monster, The 97, 108, 120-122,
 123-130, 131, 132-133, 134, 135,
 136-137, 138-139, 140, 141-142,
 143-144, 145, 146, 147-148, 149-151,
 152, 153-154, 155
 broadcast 149-150
 cast and credits 152-153
 editing 146-147
 merchandise 151
 post-production 146-147
 pre-production 130-135
 production 136-145
 profile 154-155

publicity 148
 ratings 149, 150
 rehearsals 136, 140, 141, 142, 144
 story 124-129
Time of the Doctor, The 8
Times, The 32
 TOMTIT machine 124, 125, 126,
 127, 140, 142, 143
 Toone, Geoffrey 23, 26
 Torbis, Chancellor 10, 21, 23, 26, 27, 32
 Trenchard, Colonel 46, 47, 48, 49,
 55, 56, 59, 62, 63, 64,
 68, 70, 78, 80, 81
 Troughton, David 23, 34, 37, 38, 40-41
 Troughton, Patrick 23, 40, 41
 Tyler, Rose 8

U

Underwater Menace, The 141
 UNIT 5, 14, 23, 116, 117, 126,
 130, 133, 134, 135, 139, 142
Unquiet Dead, The 123

V

Varan 86, 87, 88, 89, 93, 94,
 95, 96, 98, 101, 102,
 105, 106, 107, 110

W

Walker 50, 51, 55, 60, 61
 Walker, Michael 144
 Wallis, Alec 63
 Walsh, Terry 18, 20, 29, 60, 62,
 99, 107, 138, 139
War Games, The 23, 40, 100
 Ware, Derek 29, 58, 65, 67
Warriors of the Deep 45, 155
Warriors' Gate 123
 WH Allen 37, 75, 151
Wheel in Space, The 65, 98, 141
 Wheldon, Huw 34, 109
 Whitsun-Jones, Paul 98, 100, 109
 Wilkie, Bernard 20, 28
 Wilson, Mike 19
 Wray, Christopher 65
 Wyse, John 138

Y

Yates, Captain Mike 21, 23, 125, 126, 127, 135



BBC

DOCTOR WHO

THE COMPLETE HISTORY

STORIES 61-64

THE CURSE OF PELADON

The TARDIS takes the Doctor and Jo to Peladon, a planet that has applied to join the Galactic Federation. However, someone is determined to prevent this happening at any cost!

THE SEA DEVILS

The Doctor discovers that numerous shipwrecks have been caused by aquatic creatures who are colluding with the Master to take over the world.

THE MUTANTS

In the far future, the planet Solos is about to be granted independence after years of Earth rule. However, the governing Marshal is unwilling to relinquish his position of power.

THE TIME MONSTER

The Doctor pursues the Master to ancient Atlantis in a bid to prevent him summoning the all-powerful Kronos.

